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STERLING
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LIBRARY

FRESCO DECORATIONS

AND

STUCCOES

OF

CHURCHES & PALACES,

IN

ITALY,

During the Fifteenth & Sixteenth Centuries

WITH

DESCRIPTIONS

BY

LEWIS GRUNER, K. A.

Author of Specimens of Ornamental Art,
Her Majesty's Pavilion, Buckingham Gardens
The Ghigi Chapel at Rome,
and other Works.

NEW EDITION, LARGELY AUGMENTED BY NUMEROUS PLATES, PLAIN & COLOURED.

LONDON.

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MDCCCLIV.

M. F. A.

PREFACE

TO THE NEW EDITION.

The Work here offered to the Public is in a great measure based upon the labours of those distinguished Architects, Thürmer and Gutensohn; labours which were brought to a close some years ago, and have at length received that notice to which the importance and beauty of their results entitle them. The Editor having long designed the publication of a Collection similar to that of the above-named Artists, conceived that he could not lay his foundation better than by adopting their Plates and original Drawings; but that he has used these only as a foundation, will be obvious to every one acquainted with this branch of art.

The limited number of Plates included in the Work of Thürmer and Gutensohn, beautiful as they are, could not pretend to do more than satisfy the immediate wants of the time at which they were executed. Selected from a single range of subjects, and restricted to what is indispensably necessary, they are deficient in that variety and completeness which the taste of our own day requires. Of the severe style of Ecclesiastical Architecture they comprise no specimens at all. In the following pages, on the contrary, will be found many examples of architectural decoration, taken from the productions of every school of Italian art, during its most flourishing period; while, in the preparation of the Plates, neither care nor expense have been spared; and having found that the necessary costliness of the coloured copies have impeded the usefulness of the Work, five Plates, with elaborate Keys to the colouring, are now given, in order to afford not only the means of ascertaining with ease the colours with which the engraved outlines are to be filled in, but also to facilitate the study of the system of colouring considered as a whole; for which purpose the four Loggie of the Vatican and the Farnesina, fully coloured, have been added in this edition.

Those few deficiencies which, in a first edition of a Work so multifarious and elaborate were almost unavoidable, have now been fully supplied by the insertion of nine new Plates. The Editor having studied to avoid repetition, thinks himself entitled to require of those who may be inclined to censure the omission of some favourite design, that they shall first ascertain whether the design in question is not surpassed in merit by that which has been here substituted for it.

At a moment when the study of art in this country appears to be guided by a new spirit, and the erection of the Houses of Parliament upon a scale of unusual splendour gives additional interest to every kind of architectural embellishment, it cannot be doubted that the access afforded to compositions of such skill and beauty, as are comprised in this Work, will be gratefully acknowledged even by those Painters whose efforts are directed to the higher branches of the profession. While striving to justify the confidence felt by the Public that British Art, in order to rival that of other nations, in the very noblest department, requires only to be honourably appealed to, and judiciously encouraged, the Historical Painter will surely be thankful for being furnished with the inferior but necessary accompaniments which these Plates either suggest or supply, since he will thus be enabled to give his energies undivided to the attainment of his principal object. Nor is it from Artists alone that the Editor looks for support. The Public at large, it is hoped, will view with favour this attempt to rescue from approaching decay and oblivion these matchless monuments of a period distinguished beyond all others by the magnificence and beauty of its art. And while those, to whom this form of decoration is new, are introduced to as perfect a representation of it as care and skill can supply; those to whom the original Paintings are known, are here invited to refresh their recollection of subjects, the minuteness and variety of which defy the pencil of the Amateur.

The Editor takes this opportunity of expressing his acknowledgments to Mr. J. J. Hittorff, for the valuable Paper, obligingly contributed by that distinguished Architect, on the Arabesques of the Ancients.

The inscriptions are given in French and German, which languages were originally used by Thürmer and Gutensohn, and, for the purpose of uniformity, have been adhered to throughout the Series. The scale of measurement, in the first Part of the Plates, is according to the French foot; in the subsequent Part, the metre and the English foot have been employed. Of these a comparative Table will be found in the last Plate of the Series.

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ON THE

ARABESQUES OF THE ANCIENTS

AS COMPARED WITH THOSE OF RAPHAEL AND HIS SCHOOL.

By J. J. HITTORFF, Architect.

It is a task of some difficulty to institute a comparison between the Arabesques of the ancients and those of Raphael's time, because the paintings of that description, which have come down to us from antiquity, are neither the productions of a distinguished epoch of the arts, nor, strictly speaking, of similar application; at all events, not like works conceived by the mind of the greatest painter of later times, and carried out by masters only second to him, or produced by artists whose position was similar, and whose merit was in many respects equal.

Were we to consider the relative value of the modern Arabesques, before the discovery of the baths of Titus had wrought its influence upon the creative mind of Raphael, and were we then to ask how far his analogous productions would have been held in estimation, in comparison with the antique type, we should, no doubt, have to concede great preference to the latter. When, however, we find most distinguished talents appointed to decorate edifices dedicated to the noblest and grandest purposes, while the ancient decorations of that kind were done by mere handicraftsmen, and, in the specimens extant, were applied only to inferior buildings, there cannot be any doubt, that the Arabesques of Raphael and of his ingenious pupils, considered with regard to their peculiar invention, their extent, and partly their execution, stand upon a higher level than the former, and may, in some instances, claim greater merit.

On looking for the most probable causes which may have favoured the origin of the ancient Arabesques, while we study the surfaces of the rooms in the excavations of Pompeï, and endeavour to enter into the spirit of those productions, thrown, as it were, upon the walls by a playful fancy and an easy hand, we find, in the diverting and pleasing impression which they make upon us, that their first effect is to awaken corresponding sensations, and next, from the apparent extent of the smallest spaces, to widen the vista to the utmost stretch. Hence the necessity to make use of the amplest forms, and the most beautiful colours for men, animals, flowers, and fruits, and their combinations. Thus, the application of the inexhaustible productions of nature, together with those of art, called forth the most fanciful associations, producing an agreeable impression on the spectator's mind. Again, by keeping all the upper portions of each apartment in white, or some other light local tint, a perfect optical illusion of transparency was brought about, an effect greatly promoted by the many architectural forms painted upon these surfaces, and consisting of twisted and variously-shaped diminutive columns, trellices, &c., so multiplied, as to produce the illusion of perspective, by removing from before the eye the immediate boundaries of the space. Our eyes, in fact, lose themselves in these fascinating labyrinths in following the elegant colonnades, and wandering from one structure to another.

With regard to those walls, of which the Arabesques serve merely as a border to larger pictures, we find scenes from the domain of the gods and heroes executed in a careful style; and the gaiety which is here to be found blended with sublimity in the main subject, is in harmony with the characteristic variety of every-day life.

In what we have said with regard to the principle of adaptation observable in these decorations, our object has been to modify the harsh judgment pronounced by Vitruvius and Pliny, and subsequently by so many other critics, on Arabesques in the Pompeïan style. Let it be remembered, that if it was desirable to produce an apparent extent of space and a wide range for the fancy, without exactly intending or wishing to control the precise direction of the latter, it must surely have been allowable to make use of the readiest means, and what other kind of representation could have been better adapted thereto, than the variety of Arabesques? They constituted, so to speak, the fairy-world, brought before the visual sense by means of colours, and which in later times was transferred into the literature of tales and romances. In both instances the bare truth would appear cold, monotonous, and dry; and when a vigorous mind seizes upon the treasures of nature, howsoever playfully commingled, and re-produces them with their characteristic qualities, provided it be done in select forms agreeably arranged, and in lively and harmonious colours, who could feel surprised that, despite the ire of the venerable Roman architect, and as he himself laments, "every one who has seen these extravagances, far from denouncing them, is invariably pleased with them."

Before we return to the Arabesques of Raphael and his school, we wish, in concluding our remarks upon their predecessors, to inquire into the remarkable fact, confirmatory of our views, how far the mind and practice of this immortal genius became influenced by the remains of antique decorations (of inferior merit) found in the baths of Titus. Having until then studied the paintings of the ancients only in marble statues, the faint and almost obliterated sketches of the wall-paintings of the baths gave him an idea of the art in a higher application, which his exquisite feeling partly evolved from it. The unbounded enthusiasm which this great master and his numerous followers manifested in this instance, furnishes the strongest presumptive proof of the admiration and praise which these distinguished artists would not have failed to bestow upon the later discoveries in Pompeï and Herculaneum, which were wholly unknown to them, and of far higher merit. Without entering upon a thorough investigation of ornamental art, in order to ascertain its position before the paintings of the Loggia of the Vatican were called into existence, and, without detracting from the minor influence of those later Greek embellishments derived from the Mosaics, and applied to cupolas, vaults, walls, and many kinds of borders, we may venture to pronounce the art to have then chiefly consisted in the imitation of antique architectural decorations.

As the study of the ancient Greek and Roman statues attracted the artists of that period on account of their representations of the human figure, so the numerous marble and stone ornaments, so vast in conception and tasteful in execution, adorning pilasters, friezes, altars, vases, &c., invited a similar study for the purpose of raising all the accessories of a picture to an equal degree of perfection and beauty. Here was already a goodly store of foliage and flowers, clusters of fruit, genii, and animals, both in their natural and blended forms; again, upon larger surfaces, variously-shaped compartments exhibiting (upon architectural backgrounds, or in the form of medals,) groups, isolated figures, grouped busts, or single heads. Along with these generally occurs an intermixture of small tablets, oblong, square, circular, semi-circular, or polygonal, bearing allegorical attributes or inscriptions, all which characteristics have been transferred to the modern arabesques. Thus, taking into account the adoption of the forms and treatment of architectural decorations in painting, an application which, notwithstanding the addition of colours, could hardly avoid imparting to the ornamental art of the above-mentioned period somewhat of a formal and strictly plastic character in direct contrast with the painted ancient arabesques, those free emanations of nature, it must be obvious that the Baths of Titus, considering the ample store of antique materials already existing, would and could have but a modified influence upon Raphael and his contemporaries.

In corroboration of this view we may adduce the arrangement in detail of the pillars in the Loggie, where we find upon some surfaces clusters of fruit distributed in regular masses, thus exhibiting a reminiscence of the former practice of the Italian Masters; upon others we see a number of divided compartments, which are evidently repetitions of casoons, antique ceilings, and archivolts, for which there is to be found no prototype in the Baths; it is only on the principal surfaces that we find the greatest number of imitations in the forms and general arrangement of the ancient wall-paintings. Now, was it from the striking, and, when considered as a whole, inexhaustible variety of these decorations, together with their exuberant store, as compared with the very limited decorative system previously existing, that Raphael was led from one extreme to the other? There is no doubt that in the Loggie the great Artist revived the application of ancient arabesques rather with reckless profusion than discreet variety. In passing through the rooms of the Baths, and of the houses of Pompeï, the copiousness which we have noticed strikes us with all its force only when considered as a whole; less so, and with no unsatisfactory impression, in the separate rooms, where,

notwithstanding the alteration of some small parts, the repetition of the principal decorations upon each wall presents to the mind a sufficient variety without any danger of confusion. In this respect, the first impression of the Loggie in the Vatican is certainly less favourable than that of its prototypes. The ancient arabesques have in almost every instance all their parts kept upon a reduced scale, in order to favour the apparent extent of the locality; and they show a predominating general proportion. They never present such striking differences between the principal subjects as we find in the arabesques of Raphael, which are sometimes uncommonly large, sometimes as unreasonably small, beside and above each other, thereby affecting us like dissonances, and being the more offensive inasmuch as the very choice of the decorations is frequently deficient in symmetry and proportion. Thus, close to the richest arabesques, presenting on a reduced scale elegant and manifold combinations of flowers, fruit, animals, human figures, and views of temples, we find calyxes of flowers putting forth twisted stalks, leaves and blossoms, all which, with reference to the former, are of colossal proportion, thereby not only injuring the accompanying decorations, but also destroying the grandeur of the whole architectural design. Lastly, on examining the choice of subjects with respect to the association of ideas indicated thereby, and the decorations or the symbols and allegories employed to convey them, we find that the works of the Ancients, who employed no other source but their Mythology, appear to great advantage in point of unity when compared with the prevailing intermixture in the Loggie of that imaginary world with the symbols of Christianity. While we condemn this taste, however, it might appear unjust if we did not at the same time acknowledge that Raphael was exposed to irresistible temptation, at once from the spirit of his time, and the bias of his mind towards the stores of ancient art. After having mentioned this imperfection, and admitted as just the censure so frequently brought against him, we now proceed with unmingled satisfaction to that which calls only for praise and commendation. Here it would suffice to give utterance to the feelings which seized us on our first and often-repeated visits to the Loggie in the Vatican, the Villa Madama, the Ducal Palace at Mantua, and other buildings; we might merely mention the effect made upon us by the first impression of the incomparable Papal Galleries, resembling a picture reflected a thousandfold, glittering in most beautiful colours and forms; how the whole view filled us with confused, yet always exciting sensations; how these emotions, on pursuing the examination in detail, became gradually subdued, until the eye was enabled to survey every individual subject as a whole and in its parts, and to analyse and admire without ceasing. In such works we are justified in saying that taste and richness of resource have reached their climax; for, since mechanical means rendered it possible, by the re-introduction of stucco to blend the two effects of Painting and Sculpture, the most distinguished artists carried the execution of the combined decorations to the highest perfection. Proceeding from the Vatican to the Villa Madama, we find immediately on entering that its less extended Loggia, and the less frequent repetition of arched divisions, create a less confusing general effect. In all the principal decorations there is a more harmonising proportion, and a greater symmetry; and in the magnificent roofs, notwithstanding the multiplicity of their ornaments, a more gratifying and calming influence. Here, where all the pictures of the principal compartments represent scenes from the Mythology of the Ancients, which, in respect to the supplementary use of the arabesques and the destination of the building, may be considered as connected with each other, we find a unity conceived more in the spirit of the Ancients. If we adopt the general opinion, and look upon this beautiful work as a second undertaking, conceived by Raphael in the spirit of the Loggie, and executed by Giulio Romano and Giovanni da Udine, we see how the favourite pupils of the incomparable Master succeeded in avoiding what he and his contemporaries most assuredly found faulty in his former work; and in this respect Raphael may be said to deserve the immortal fame of being the acknowledged creator of modern arabesques from their first introduction to their last perfection.

In conclusion, let us allude to the fact, that, while in the Villa Madama, and the Ducal Palace at Mantua, as well as in several other less extensive applications of arabesques in Rome and Genoa, the progress of the refined system of the school of Raphael maintained itself; on the other hand, in all instances of the subsequent period, its gradual decay is apparent. Since, however, in the progress of Art, as in the general course of Nature, new life follows upon decay, so we have seen in these latter times how continued discoveries in the region of antiquity have necessarily called forth the estimation of all those works which the sixteenth century, so rich in examples of art, produced in unison with the perfection of antique taste. Thus minds have been directed to the study of excellent productions, and artists of eminence have again applied arabesques with taste and intelligence. Let us hope that these promises will be more and more developed. And in order to avert another too speedy deterioration, let every artist, in works like those to which we have referred, ever remain true to the principle:—

> "That immoderate multiplicity fatigues the eye; that excessive copiousness causes many objects to be condemned as useless; that unity of conception, proportion of parts, and symmetry in the principal decorations, are indispensable laws never to be neglected."

Let every artist especially recollect how all the greatest admirers of the artist of the Loggie in the Vatican agree that Raphael, engrossed with the rich store of the Ancients, suffered himself to be carried away by the exuberance of his genius, and by the ready proficiency of his pupils; but that he is inferior to his ancient models only in simplicity, moderation, and economy.

J. J. HITTORFF.

FRESCO DECORATIONS AND STUCCOES.

PART I. NO. 1 TO 31.

PALACES AND VILLAS.

THE VATICAN.

THE COURT OF ST. DAMASO, WITH THE LOGGIAS OF BRAMANTE AND RAPHAEL.

PLATES 1 TO 5.

For the magnificent structure, known under this name, Bramante and Raphael combined the strength and elegance of design for which they are celebrated (1). It forms the principal approach to the apartments of the Pope, to the chief offices of State, and to the gorgeous museums. The building incloses three sides of the court of S. Damaso, which is situated upon a terrace, and has several entrances. The beautiful Loggias, or open corridors, rise in three stories one above the other, each exhibiting towards the East thirteen arcades, towards the North nine, and towards the West eight. They are supported by a solid basement of brickwork, and the two lower ranges are adorned by pilasters of travertine (2), of which those in the first are Tuscan, and those in the second, Doric. In the third or highest Loggia, there are columns of the Roman or Composite order, formed of the same material. The pilasters support arches, while the columns above sustain the roof with a rich architrave. All these Loggias are provided with balustrades, and offer to the eye, either as a whole or in detail, a most harmonious effect. Although the architecture of this court was completed during the reign of Leo X., and in the lifetime of Raphael, its interior decorations remain to this day unfinished. The early death of Raphael (1), followed almost immediately by that of Leo X.; the reign of Hadrian VI., a Pontiff who was indifferent, if not hostile, to the Fine Arts; but, above all, the dreadful pillage of the city in 1527, which dispersed the flourishing school of Raphael, and exhausted the Papal Treasury; are the principal causes to which the incompleteness of this, and of so many other works of art in Rome, may be attributed.

(1) The building of the Loggie was begun under Pope Paul II., by Giuliano da Majano (Vasari calls him erroneously *Guglielmo*), 1464-70, but of his constructions no part is now visible.

(2) For an account of the formation and qualities of this stone see the First Report of the Commissioners on the F. A., p. 39.

The best works of reference, concerning the buildings and treasures of art of the Vatican, are the following:—

Beschreibung der Stadt Rom &c., by E. Platner, C. Bunsen, E. Gerhard, W. Röstell, and L. Ulrichs. Stuttgart and Tübingen, 1830-1842, tom. ii., p. 295.
E. Pistolesi. Il Vaticano. Roma, 1829-1840, 8 vols. fol.
Ag. Taia Descrizione del Palazzo Apostolico Vaticano, 1750.
G. P. Chattard. Nuova Descrizione del Vaticano. Roma, 1762 ad 1767.
See also, Fontana and Bonanni.—Wood's Letters on Architecture.
Nibby Roma nell' Anno MDCCCXXXVIII. parte moderna, vol. ii., page 419.

(1) Raphael died 1520. Leo X. 1521.

PLATE 1.

PERSPECTIVE VIEW OF THE FIRST LOGGIA.

GIOVANNI DA UDINE (1).

It appears from Vasari that we owe the decorations on the vaults and walls of this Loggia to Giovanni da Udine. Fertilised by the genius of Raphael, this Artist has displayed a wonderful facility and richness of fancy, particularly in the arrangement of the vaults. The monotony of the structure is completely hidden by the surprising variety of the decorative paintings; while, at the same time, the architectural divisions have been so judiciously made the ground-work of the arabesques, that harmony prevails throughout.

The tasteful application of ornamental stucco, in which Giovanni had, by a close study of ancient models, attained to the greatest perfection, produces further variety in the composition; and, especially where relief is given, as in the Archi-volts, by the oblique play of light, adds greatly to the effect.

(1) Giovanni Nanni, called Giovanni da Udine, 1489-1564. Vasari; Vita dei più eccellenti Pittori, Scultori ed Architetti, xiii. page 35. Milano, 1807; dalla Societa Typografica de' Classici Italiani.
We have made use of this edition, on account of its notes and more general employment; but the best is the last Florentine edition of 1838.

This rare combination of merit has secured to this Loggia, from the time of its completion, the first place as a model for similar works. To name only the best of those in which it has been imitated, we may mention the open corridor of the Villa in the Via Flamminia at Rome, which Vignola built for Pope Julius III.

The freshness of the decorations in question, however, was early lost, the Loggia having apparently suffered even more than the rest of the Vatican from the violence of the soldiery in the pillage of 1527. Giovanni da Udine, when an old man, was employed by Pius IV. to retouch in distemper the frescoes executed by him in his youth (2).

Of the walls, which have also suffered very much, we shall have occasion to speak in describing the next Plate. The pavement is composed of thick bricks, and placed edgewise, in a simple but tasteful pattern; this is what the Romans called "opus spicatum."

(2) For the colours of the first ceiling, see additional Plate 1, n. 1.

Note.—The new and elaborately coloured Keys have rendered all references to the additional plates superfluous.

PLATE 2.

SECTION OF PART OF THE FIRST LOGGIA, AND SOME OF THE PRINCIPAL DECORATIONS IN THE CUPOLAS.

GIOVANNI DA UDINE.

This Plate completes the illustration of Giovanni da Udine's Loggia; it gives what could not be included in the perspective view, viz., the walls on the inner side of the Loggia, adorned with doors and windows, corresponding with the openings and balustrades towards the Court. It affords an idea of the delicacy and skill with which Giovanni followed the architectural arrangement which he had before him; and, by exhibiting the small cupolas, gives examples of his fancy.

Each of the elegant arabesques round the windows, and above these and the doors, has but one architectural principle, and yet not two are alike in detail.

Above the magnificently chiselled door is the name, in gold, of the Patron to whom we owe the production of this splendid work. The three domes, represented below, are included in the foregoing Plate, towards the end of the perspective view (1). The separate sections, marked by letters, are as follows:—

A . . . . . Sections of the cornice in the archi-vaults in stucco.
B, C, and D . Sections of the cornice in the vaults themselves.
E . . . . . Profile of the marble architrave.

(1) It is observed, that there are alternatively two cupolas with trellis-work of fruits and flowers, and one with a geometrical design.

(2) For those colours, not explained in the coloured Key, see additional Plate 1, No. 2.

PLATE 2. A.

THE SECOND OR MIDDLE LOGGIA.

RAPHAEL.

In the thirteen arcades, the perspective view of which this Plate represents, Raphael has conceived and executed the most perfect work of its kind which has been produced in modern times. All the Arts are here combined; and yet, amidst their variety, the most complete harmony prevails. There is a vulgar tradition, that Raphael derived the principal decorations in this Loggia from paintings in the Baths of Titus, and that he afterwards caused these paintings to be destroyed; but this probably has originated in a misapprehension of the meaning of a passage in Serlio's Works of Balthazar Peruzzi (1). At any rate, it is a story which is unlikely to obtain credence with any one capable of appreciating either the Baths of Titus, or the Loggie. It is, however, very remarkable how great and beneficial an effect the study of these ancient paintings produced upon Raphael's mind; how they tended, as it were, to impregnate his imagination with an inexhaustible variety of beautiful forms. The decorations of this Loggia have been rendered familiar to the world by so many descriptions and illustrations (2), that we do not propose to enter upon a minute description of them. The Plate here given is rather intended to give a general idea of this remarkable work, than to show the splendour of its details. In each of the small cupolas of this Loggia four representations of sacred subjects, chiefly taken from the Old Testament, form the centre of the arabesques; and whatever train of thought each group of these subjects may suggest, is pursued in the surrounding ornaments. Clear, however, and evident as is the leading idea of these decorations immediately round the painting to which they relate, it is so fancifully and vaguely expressed in the remote parts, as gradually to escape the common observer. In Raphael's time, probably, this kind of symbolism was better understood than now; indeed we are commonly content to regard its language merely as an harmonious combination of form and colour; and unless some zealous inquirer should soon undertake to decipher its mystical intimations, decay will probably deprive us of its meaning altogether. In truth, it is revolting to see what havoc has been wrought in this Loggia, partly by the elements, but to a great and distressing extent by human hands. The delicately-moulded stuccoes, in spite of the hardness of their material, have been broken; almost all the arabesques on the pilasters, especially where they could be reached by the hand, have been effaced; tasteless idlers have everywhere scratched their names at random; and of the chiaro-scuro compositions in gold colour under the windows, which repeated the subjects of the cupolas, hardly a vestige is to be found,—they are known only from the spirited etchings of P. Santi Bartoli (1). Those versed in classical antiquity will be surprised at the traces of it which are here met with at every turn—coins, camées, bas-reliefs, and statues, have been made to contribute to the compositions; they have not, however, been resorted to thoughtlessly and for mere ornament, but most always in relation to the higher object which they serve.

The beautiful festoons of flowers and fruit which fall from the top of the windows on each side, painted upon a deep ultramarine ground, and representing nature with a fidelity such as few but Giovanni da Udine could have observed, afford at once repose to the eye and the mind. Of the pavement, which originally was in keeping with the rest of the work (having been executed at Florence from the designs of the same great master), too little remains to enable us to follow its arrangement.

(1) Seb. Serlio tutte le opere d' Architettura e Prospettiva etc., raccolte da Domenico Scamozzi Vicentino; Venezia, 1619. fo., (lib. IV. c. ii. 192.) See also, in defence of Raphael, Annib. Mariotti; Lettere Pittoriche Perugine, lett. ix., page 224; and, Memorie per le Belle Arti. Roma, 1785-1788; (v. 1788, pag. 21.)

(2) Of which the following are the best:

Le Loggie di Raffaele nel Vaticano, incise da Giov. Volpato e Giov. Ottaviani sui disegni di C. Savorelli e Camporesi. Roma, presso M. Pagliarini, 1782. 43 prints, folio.

Il Vaticano illustrato da E. Pistolesi, 8 vols. fol. 1829-1840. Roma.

And for the Sacred Subjects,

Nic: Chapron, 54 plates. Paris, P. Mariette, 1649.

Beschreibung der Stadt Rom. T. II. p. 302.

J. D. Passavant: Raphael von Urbino und sein Vater, &c., Leipsig, 2d V. page 202-230, and the list he gives, on page 206, of most of the illustrations.

Dr. F. Kugler, A Handbook of the History of Painting, edited, with Notes, by Ch. L. Eastlake, Esq.; London, Murray, 1842, page 276-77.

G. Bellori Descrizione delle imagini di Raffaelle nelle camere del Vaticano. Roma, 1695, folio.

Lanzi, T. II. p. 75, &c. &c.

(1) Who also published etchings of many of the elegant stuccoes in this Loggia, in his series of Friezes: Leonis X. admirandae virtutis imagines 15 pl.; and: Parerga: atque ornamenta in Vaticani Pallatii Xistis, 43 pl. 4to.

PLATE 3.

PERSPECTIVE VIEW OF THE THIRD LOGGIA. 1520—1650.

The rich and pleasing architecture of this Loggia, its walls resplendent with gold and every bright colour, and, above all, the indescribable grandeur of the view which it commands over Rome and Latium, render this gallery one of the most attractive spots of the palace.

But in examining the ornamental details of this portion of the building, we become aware of the great and disadvantageous contrast between its overcharged decorations, and the pure style of the first and second Loggia. We feel that the golden age of art is past:—that richness in quantity and materials has been substituted for that tasteful economy which ensures attention to the sense and meaning of every part, and yet never interferes with the effect of the whole, and which, by the distribution and scale of its ornaments, produces an appearance of breadth and space not otherwise attainable. Even Giovanni da Udine, who did the better portions of these paintings, which he began under Leo X., was no longer the same great master,—seemed no longer to be endowed with the same powers as when he worked under Raphael, while his assistants and their successors, the perverted school of the close of the sixteenth century, were still less fitted for the task; and when the learned Padre Ignazio Danti assumed the direction of the work under Gregory XIII. about 1580, it soon appeared to what extent this kind of decoration may be abused.

Upon the inner walls, Padre Ignazio drew the maps of ancient and modern Italy, in connection with which Paul Brill and Tempesta painted towns and landscapes. Numerous artists were employed successively in this Loggia by the Popes, Leo X., Pius IV., Gregory XIII., and Clement X., under the direction of Nicolò Circignani, called dalle Pomarance; and as their names are given in every description of the Vatican, it is unnecessary to repeat them here (1). That part of the Loggia which was of the time of Leo X., has been lately restored under the direction of Cav^r. Agricola, and though most of the principal compositions in the ceilings have been altered, the whole work has been performed with skill and care; and as the original decorations were of so inferior a kind, there can be no ground for objection, particularly as the gallery has gained very much in general appearance. The pavement, composed of glazed tiles, and representing arms, &c., &c., has been restored to great perfection.

(1) See also Lanzi Storia Pittorica dell' Italia. Scuola Romana; epoca terza.

PLATE 4.

DETAILS OF THE PAVEMENT OF THE THIRD LOGGIA.

The present Plate offers six different designs of glazed tiles which decorate the pavement of the third Loggia. In the centre we have given the patterns in eight compartments on a large scale. This kind of earthenware, which received its name of Majolica from the island of Majorca, where from time immemorial it has been an article of great use and traffic, is employed here as a kind of mosaic, in which sometimes a single tile, sometimes two, and (as in the 1st, 3rd, 6th, and 7th examples) sometimes four, are required to compose one design. The colours mostly used in the tiles of this gallery are blue and yellow; the principal design is usually encompassed by tiles of one colour. Similar broad lines are also employed to mark the leading subdivisions; the groundwork, outlines in detail, and inscriptions, are often in black. In the present specimen the date of the work and the name of the then reigning Pope are given. The Tuscan family of the Robbia, who at an early age adapted the invention of glazing earthenware to the purpose of refined art, furnished tiles for the Vatican, and particularly for the pavement of the second Loggia (1), of which, however, few remains exist. These tiles are easily kept clean, and combine great durability with elegance; and considering the astonishing variety of patterns which may be formed by the combination of diagonal segments of only two kinds of tiles painted in two tints (2), it is evident that this beautiful style of pavement may be provided at a very moderate cost (3).

(1) Vasari; Vita di Luca della Robbia, vol. iv., p. 85.

(2) Mémoires sur les Combinaisons du R^d. Pre. Sebast. Truchet, Histoire de l'Académie Royale des Sciences. Année 1704, p. 363; to which many illustrative plates are added.

(3) Giov. Batt. Passeri; L'Istoria delle Pitture in majolica, fatti in Pesaro e ne' luoghi circonvicini. Pesaro. 1838.

PLATE 5.

ELEVATION, SECTION AND DETAILS OF THE WHOLE LOGGIATO.

In this plate we obtain a complete idea of the whole Loggiato, and are thus enabled to estimate the powers of Bramante. The sections and architectural details show that the front depends for its beauty only upon its proportions and profiles, and not upon any of those appliances of relief and colour with which later artists have sometimes loaded the exterior of the building (1). Such ornaments will naturally produce an extremely brilliant effect under the bright sun of Italy, but they are incompatible with the purity and harmony which characterise the works of Raphael and Bramante.

The numerous details which are added to the principal subject exhibit the forms of the balustrades and capitals, and the plan of the cupolas in the second and third Loggia.

(1) These remarks are to be understood to refer to the gay *façades* of continental buildings after Raphael's time, and are not intended to convey any objection to the Polychromy of the classic ages, when the whole edifice was relieved by a few positive colours, and thus brought to harmonise with the splendour of ancient pageantry. An equally harmonious effect was produced by the interior decorations of the gothic churches with the ceremonies of the mediæval church.

VILLA MADAMA,

FORMERLY VILLA MEDICI, OR VIGNA MEDICI, THE WORK OF GIULIO ROMANO AND GIOVANNI DA UDINE. 1520—1524.

PLATES 6—12.

On the declivity of Monte Mario, almost at an equal distance from Ponte Molle and Porta Angelica, overlooking the Tiber, stand the remains of a princely villa, which, with the surrounding scenery of gardens, grottoes, and waterworks, backed by hills studded with all the luxury of southern vegetation, present, even in their decayed and deserted state, a scene of no ordinary attraction.

An original letter from Castiglione to Francesco Maria, Duke of Urbino (1), and some drawings (2), both still extant, establish beyond doubt that Raphael gave the first plan for this edifice, which was constructed by Cardinal Giulio de Medici, afterwards Pope Clement VII. The grandeur of the three arches would alone justify us in ascribing the original design to him; but it is not known how far Giulio Romano carried out his master's plan when he undertook the completion of the building. Scarcely, however, had this work attained to some degree of perfection, when it was sacrificed to the vengeance taken by Cardinal Pompeo Colonna on Pope Clement VII., for the destruction of fourteen of his castles, which had been burnt by the Pope in the Campagna of Rome (3).

(1) Pre. Pungileoni; Elogio Storico di Raffaele Santi d'Urbino; p. 181.
(2) J. D. Passavant; T. I. pag. 252, 336; and T. II. p. 457.
(3) According to Paolo Giovio's lively description of this act of barbarism, the villa was partly burnt; but this must relate to some unimportant building in connection with it, as no traces of fire are now discoverable in the villa itself. See La Vita del Cardinal Pompeo Colonna, scritta per Mre. Paolo Giovio, Vescovo di Nocera, e tradotta per M. Lodovico Domenichi, in 1549, p. 571.

Although this villa has never been completed, it was at least so far restored as to furnish an agreeable residence to the Farnese family, who became possessed of it through Margaret, daughter of Charles V. (4), and widow of Duke Alexander de' Medici; she purchased it after the confiscation of the Medici property in 1537, and made it her residence upon her marriage with Ottavio Farnese. With the rest of the Farnese property, it came at last by intermarriage to the crown of Naples. It is now going rapidly to decay. It will therefore be readily allowed that no small service has been rendered by the architects who have saved from oblivion a specimen of decorative painting in which Giulio Romano and Giovanni da Udine so happily blended their genius and taste, thus producing a work which, at the time of its execution, was considered one of the finest ornaments of Rome, and still offers, next to the Loggia of the Vatican, a choice example of the decorative painting of the 15th century which adorns that capital.

We now proceed to describe the Villa with reference to the following plates.

(1) She had the title of Madama, which has given its name to the villa.

PLATE 6.

PLAN, PROSPECT, AND SECTION, OF THE HOUSE AND GARDENS.

This plate exhibits the simplicity of the construction, the well-proportioned combination of its decorative and useful parts, and the charming scenery amidst which it stands. The undulating lines of Monte Mario, clothed as they once were with magnificent pines, formed an imposing back-ground, and a foil to the bright details of the building. The terraces, with double flights of open steps, offer from their platform a striking panorama of Rome and its Campagna. In the villa itself, the architect successfully emulated the boldly spreading arches of the Tempio della Pace, adorning and enriching them with forms and hues of his own creation.

Not inferior in beauty to the elevations and sections are the proportions of the plan; it forms a wide semicircle, which, in imitation of an ancient theatre, spreads towards the south and St. Peter's (1). From the platform we enter the gorgeous hall, A C D, under the equally tasteful passage, B, the beautiful stuccoes of which are given in detail in the 11th Plate. We pass the immense kitchen occupying all the space on the left of this passage; crossing the Painted Hall, we reach the gardens, in the south-eastern wall of which there is an exquisite fountain, by Giovanni da Udine. Vasari loses himself in admiration of it; (2) he tells us that it was in imitation of a temple of Neptune just then discovered among the ruins of the "Palazzo Maggiore," and that the Cardinal was so much pleased with this production of Giovanni's skill, that he rewarded him with a Canonry.

The statues in the hall, those in the niches on the terraces, the vases on the balustades round the reservoir, are all long since gone. The fine trees, too, which once adorned the gardens, and formed those delicious and extensive promenades, of which we have some lively descriptions, have disappeared, and there remain only fragments of two colossal figures, as an evidence of the perfection of every branch of artistic workmanship applied to the decoration of this splendid abode.

(1) This part was never finished. According to some distinguished architects, this semicircle was to form the centre of the whole villa.
(2) Giov. da Udine; xiii., pag. 14-45.

PLATE 7.

GENERAL SECTION OF THE LOGGIA.

A. C. D.

We have here a restored representation of the ornaments of what was formerly, perhaps, the finest hall in the world: even now, in its ruined state, it is still unsurpassed. In point of unity, it is superior to the Loggias of the Vatican, while the immediate admission of the sunbeams so enhances its effect, that it may be preferred to the splendid Marble Hall of Mantua (Plate 25). The passage in the centre, with its beautiful curve and rich stuccoes, is crowned by a round dome of a higher elevation than the groined arches on either side; and the wide niches under the latter are subdivided into smaller niches (as may be seen from the plan of the foregoing Plate), which were formerly adorned with master-pieces of the Grecian chisel. Between these niches the most tasteful arabesques adorn the pilasters, and the soffits of the archivolt, corresponding with the larger of these, are richly decorated in stuccoes; above the smaller niches, the emblems of the Medici family are placed, and within the niches, and below them, and along the dado and plinth, delicately-coloured and veined marbles are imitated. The walls are divided from their domes by a rich architrave in stucco,

and the spandrils of the centre arch are filled with an arabesque in stucco, upon an azure ground, in which again the insignia of Cardinal Giulio de' Medici are interwoven (1).

(1) The chief insignia of the Medici family are, *first*, the diamond ring, to which Leo X. added two hawks as supporters. Lorenzo adorned it with three feathers of different colours; sometimes adding the word SEMPER, according to Paolo Giovio, to signify his constancy in, his love of God; the three feathers, white, red, and green, were the cardinal Christian virtues, *Faith*, *Love*, and *Hope*.

Secondly, The yoke used by Leo. X as Cardinal in 1512, after the re-acquisition of Florence for the Medici, and has often the legend SUAVE, alluding to the scripture "Jugum meum suave est et onus meum leve."

Thirdly, Various objects symbolical of splendour or purity, such as the sun, and his rays, the ball of crystal, flames of fire, &c. &c., formed part of the insignia of Giulio de' Medici, (Clement VII.), to which was added the legend CANDOR ILLESUS.

See Scipione Ammirato Ritratti d' Uomini Illustri di Casa Medici; 1642: T. iii., p. 13 and 73.

Paolo Giovio; Dialogo delle Imprese militari ed amorose. Roma, 1555; pag. 15.

Little is left of the celebrated Polyphemus painted by Giulio Romano above the niche, under which is seen the Statue of Hygeia. See Vasari; T. x., 279; Life of Giulio Romano.

The colours of the marbles within the niches are given in the 11th Plate; here it may be sufficiant to say, that the colour of the dice in the large niches is in the centre an imitation of fiamma di francia, (a fiery red marble), the colour of the dice on each side as well as of the entire plinth is in imitation of yellow marble, with the exception of the plinth under the rich arch B, which is of violet colour. For these colours see also add. Pl. 1, No. 11.

PLATE 8.

DECORATIONS OF THE CENTRAL VAULT AND TWO OF ITS ARCHIVOLTS.

[A OF THE PLAN.]

The armorial bearings of the Medici family occupies the centre of a cross, formed by cassoons, with rosettes in stucco, on an azure ground, and ending in four hexagon pictures representing the elements, or Jupiter between Ganymede and the eagle; Juno, on a rich chariot, drawn by peacocks, accompanied by Amor; Neptune, on a quadriga, drawn by fiery sea-horses; and Pluto, with Proserpine among the Eumenides. Between these paintings, four round large white stuccoes, upon a gilt ground of imitated gold mosaic, representing the Seasons, fill the space surrounded with a multitude of small arabesques and foliage in painting, and in the corners white drapery in stucco, all on a white ground. Between Jupiter and Juno appears Spring, receiving from two Genii a basket with flowers. Summer follows with his cornucopia, supported by Amorini. Between Pluto and Neptune we observe Bacchus sitting upon a wine cask, and Cupids assisting him in the vintage. Finally, Winter is represented by Vulcan, warming his hands at the flames of a tripod, while the Goddess of Love and Beauty prepares him his nectar.

This rich centre is bordered by a red ribbon or frieze, subdivided by cassoons and rosettes, similar to those which adorn the cross; in each of the eight subdivisions appear two Genii, ending in arabesques, engaged with lions, griffons, panthers, and similar animals. Between the Genii the diamond ring of the Medici may be observed. A second circle, encompassing the whole dome has green for its ground, with panels of different shapes, and is studded with small and elegant cameos in relief; in the eight larger stuccoes are represented the principal heathen deities, in light red, upon a darker hue; these are encircled by very elegant arabesques in various colours. In the horizontal ovates are some muses, and other symbolical and mythological female figures, in the natural colours, while similar, but very small, figures of white stucco are on a lilac ground. Beyond this circle, a rich flower arabesque fills the spandrils of the arches; two of them, diagonally opposite each other, are surmounted by the cardinal's hat; the two others are mixed up with human figures. The arabesques are white stucco upon azure, picked out with gold, like most of the stucco ornaments in the hall, particularly all the egg-mouldings, and the extreme circle with the small stars and dentils. Equally elegant designs may be observed on the soffits of the arches, which divide this part from the two groined vaults; the centre of each soffit is decorated with a cassoon, in which mythologic subjects are introduced in stucco, in a light green ground. In one, Apollo as vanquisher is represented. In the other, Jupiter and Europa.

PLATE 9.

DECORATIONS OF THE GROINED CEILING.

[C OF THE PLAN.]

In the centre of this beautiful ceiling appears Neptune on a shell, drawn by two sea-horses. This composition corresponds with Amphitrite on the other ceiling, and is wrought in high-relief of white stucco, with golden rays upon an azure ground. The brilliant red in which the ground of the long panels on the groinings are painted, gives to the whole a very gay appearance, and sets off the white ground between them to the greatest advantage. Upon this red ground delicate stuccoes and paintings are placed, each having a Victory for its principal figure, corresponding, perhaps, to a trophy in the spandril surrounded by a rich garland of fruit. To relieve the monotony of the white ground on the curved sides of each wall, a variety of brilliantly-coloured arabesques are introduced, while each centre is adorned with a medallion of an oval form; the one represents the gardens of Venus from the description by Philostratus; (1) in another, Amorini are playfully engaged. A lake, with swans, forms the object of the third picture, of which the boy wrestling with a swan (a group often repeated in the classic ages), seems to have given the principal motive to the composition. In the last is Dædalus, constructing the bull for Pasiphaë, assisted by attendant Cupids.

In the arbours below, children are playing in a variety of attitudes; the first and last composition of each compartment are of stucco, and the rest is painted in the natural colours (2).

(1) Called the Amorini, and known as a composition of Raphael, by Ugo da Carpi's chiaro-scuro print. *Vide* Bartsch Peintre-Graveur;—tom. xii., p. 107; No. 3.

(2) The colours of this Plate, as well as of the following ones, are described in the 12th Plate, where these arched ceilings are developed. See also Pl. 1, Nos. 9 and 10, for the colours of the archivolts.

PLATE 10.

THE SECOND GROINED CEILING.

[D IN THE PLAN.]

The distribution of this vault corresponds, on the whole, with that of the foregoing, although in the detail there is a considerable variety. As before observed, Amphitrite occupies the centre—the four paintings in the medallions represent Achilles among the daughters of Lycomedes, discovered by Ulysses (1)—the celebrated parting-scene of Penelope from Icarius (2)—the amorous meeting of Hermaphrodite and Salmacis, and a group of Satyrs. The corners of the spandrils are animated by charming children among a trellis; and the border between these corners is divided by stuccoes of figures of deities, and by shields with the emblem of Clement VII.; Cupids, sea-horses, and arabesques, fill the rest of it. The Meanders on these two plates, in white stucco on deep blue ground, and picked with gold, are of great beauty.

(1) Lemprière's Classical Dictionary; *vide* "Achilles;" and "Statius Achilleis."

(2) Idem, *vide* "Icarius." And Pausan. Laconia, lib. iii. cap. xx.

PLATE 11.

STUCCOES AND PAINTINGS OF THE PASSAGE AND DETAILS OF THE ARABESQUES IN THE OPEN HALL.

[B IN THE PLAN.]

The consummate skill with which Giulio Romano decorated the different parts of this building, is particularly visible in the passage which leads to the beautiful hall, last described, for the simplicity of the decorations of this entrance acts as a foil to the richness of the atrium. The arabesques adorning this entrance are formed in a slight stucco, which here and there only is relieved by a delicate green back-ground. Above the small door is seen a statue as it formerly existed. The arch of the vault shows very tasteful patterns of palm-branches, small architectural compositions, and graceful meanders.

A and C give some of the rich pilasters in the hall, also parts of the niches, on a larger scale; showing the endless variety, in shape and colour, displayed in those spaces above the niches, on which the emblems of the Medici are painted (1).

(1) For the colours of the marbles in the niches, see add. Plate A.

PLATE 12.

DEVELOPMENT OF THE GROINED ARCHES C AND D, AND THE MOSAICS AND SHELL-WORK OF THE FOUNTAINS.

This Plate contains, on a larger scale, a number of those arabesques which have been given entire in the foregoing Plates. Letters point out the colours of each part, and the geometrical forms of the arches can here best be understood. The mosaic and shell-work of the fountain-grotto f will not be without interest to the lovers of art, and to the antiquary, as it was taken from an ancient model (1). Previous to the discovery of similar Mosaics of ornaments of fountains in Pompei, very few would have believed in the correctness of this statement: the fishes, amphibious animals, and shells, afford very appropriate material for the decorations of a fountain. The elephant's head, and the rich festoons of dusky marble round it, are masterly executed, and of great truth (2).

(1) Vasari in Giovanni da Udini, T. xiii., pag. 45.

(2) The letters indicating the colours of this Plate are different from those of the key; but a corresponds to y: b to m; c to c; d to q; e to A; f to B.

DECORATIONS OF THE VILLA PONIATOWSKY,

THE PALAZZO MONTALTO, AND THE PALAZZO ALTIERI.

PLATES 13—15.

There were, and still are, many palaces and country-houses, in and near Rome, possessing arabesque-decorations of the Sixteenth century, and when we see the long list of disciples and followers of Raphael in Vasari's Life of Perino del Vaga, (1) and consider the great and numberless works that sprung up in so short a space of time, we are easily convinced that many skilful artists may have existed whose names are not preserved, and that we may often be at a loss to ascertain which are the works of those with whose names we are acquainted. In fact, those disciples must have obtained such a practical skill in this branch of art, that one hint, one slight sketch, by any of the Great Masters, must have been sufficient to enable them to produce a work almost equal in merit to the master-pieces we so justly admire. Of this class are the decorations of the three ceilings given on the three following Plates, which, although not ascribed to any great name, are undoubtedly excellent specimens of that school, and by their graceful simplicity particularly adapted as models for imitation.

(1) Perino del Vaga, T. xi. 42.

PLATE 13.

DECORATIONS OF A CEILING IN THE VILLA PONIATOWSKY, NOW VILLA GIORGI.

Close to the villa built by Pope Julius III., known under the name of "Villa di Papa Giulio," is situated an elegant casino, late the property of Prince Poniatowsky, so well known as a munificent patron of art; the building may have been erected and adorned in the Sixteenth century, but for whom and at what precise time is not known; its present owner is Signor Giorgi, who keeps it in admirable order. The house, of which we have here given the ceiling and sections of the principal room or saloon, is situated on an elevated terrace, to which an open staircase of classic proportions leads through fragments of antique sculpture. From this terrace there is an interesting view of St. Peter's, Monte Mario, with the Villa Madama, and the suburbs of Rome.

The distribution of the ceiling before us is very tasteful: the central painting, which is supposed to be in tapestry, represents the visit of Queen Sheba to Solomon. The manner in which this picture is treated, the gay, ornamental flowers and foliage, mixing fancifully with animals and evil genii, on a white ground, give to the whole that lightness which is so desirable in decorations of this kind; the centre-piece and all the soffits are bordered with wreaths of jasmine. The spandrils are adorned by allegorical personifications of plenty, victory, the chase, and other similar figures, each surrounded by a wreath of foliage. The small soffits of the arches are equally rich in Pompeian arabesques, which style is strikingly imitated in the lunettes of the walls. From all we know of the works of Balthazar Peruzzi, and in particular from an examination of his finest paintings in the villa Belcaro, near Siena, we are warranted in ascribing the decoration of the room in question to that celebrated artist (1).

(1) The arabesques in the title-page are from Villa Belcaro. For the colours of the archivolts, see the additional plate A. No. 14.

PLATE 14.

VESTIBULE IN THE PALAZZO MONTALTO,

(NEAR SA. MA. DELLA PACE.)

This small palace, in the immediate neighbourhood of St. Damaso, in Parione, in the street of the same name, was originally built for the clergy of the "Nazione Picenna," inhabitants of the Marca d'Ancona, but has received the appellation under which it is now known, since Cardinal Montalto, afterwards Sixtus V., a member of the same clerical body, inhabited it. Although it belonged from the earliest times to this society, its present improved construction is attributed to Balthazar Peruzzi. Its fresco decorations are of very different epochs, but it is probable that the vestibule only, now almost destroyed, belongs to the time of that architect; the remaining decorations are more or less in a false taste, as, in particular, the richly-painted court on the first floor. Most of the rooms of the same story are also painted; many have the armorial bearings of the prelates who resided here, among which are the arms of Pope Marcellus II. Of the later paintings, none are more interesting or better than those in a small cabinet representing the labours of Hercules, elegant arabesques, and rich gildings; these appear to be among the better works of the Zuccari, and of the time of Sixtus V.

The decorations of the arched ceiling of the small vestibule, which is given in this Plate, are similar in design to the foregoing, although of smaller dimensions. The signs of the zodiac, filling the soffits of the arches, were favourite subjects in the ornamental painting of the time. The candelabras in the spandrils are of great elegance, as are also the decorations on the archivolts, of which, however, very little is left; nearly one-half of the ceiling has been destroyed, owing to the division of the vestibule by a wall, and the whitewashing of the smaller portion.

PLATE 15.

PAINTINGS IN THE VESTIBULE IN THE PALAZZO ALTIERI, VIA DEL DELFINO.

This small palace belonged to the noble family of the Altieri, and probably was inhabited by them before Clement X., a Pope of that family, filled the chair of St. Peter, when his opulent relations built the splendid palace in the Piazzo del Gesù, and the magnificent villa near S. Croce in Gerusalemme. It contains in the vestibule of the first floor some exquisite specimens of arabesque paintings in the Pompeian style. The light architecture of the Zuccari, and the elegant profile of the cornice, point it out as a work of the time of Bramante, its architect, however, is as unknown as the author of the elegant paintings that decorate the ceiling. The delicate salmon tint of the ceiling has a very agreeable effect with the brilliant white of the soffits; the archivolts are adorned with stuccoes, and the lunettes are again borrowed from classical sources.

PALAZZO FARNESE (ALLA LUNGARA).

CALLED LA FARNESINA. 1510—1524.

BALTHAZAR PERUZZI, RAPHAEL, GIULIO ROMANO, G. A. RAZZI, AND OTHERS.

PLATES 16—18.

This beautiful structure was the abode of the rich Sienese banker, Agostino Ghigi, the accomplished friend of all who were great in genius and art. He intrusted the work to his countryman, Balthazar Peruzzi, after having selected for its situation the plain between Monte Gianiculo and the Tiber, then the most fashionable part of Rome. This elegant palace arose in all the beauty of its proportions amidst the most luxuriant gardens, which still excite admiration by their tasteful arrangement, their fountains, shaded walks, and their abundance of southern fruits. How brilliant must this scene have been when the now closed arcades presented their treasures of art; when the tasteful chiaroscuri (of which the river-side alone preserves some exquisite traces) were in all their freshness; and when the splendid court of Leo X. was to be found collected within its precints (1). Subordinate buildings—as, for instance, the stables, the architecture of which is attributed to Raphael, and the pavilion, which sprung up in one night, as if by the rod of a magician—are either partly in ruins, or have been altogether destroyed.

The perfect propriety of the architecture of this palace has ever pointed it out as a model for buildings of the kind, while the interior, painted by the greatest artists, has rendered it the admired type for the higher class of internal decorations. Raphael's history of Psyche is well known. Sebastian del Piombo, Balthazar Peruzzi, and Daniel da Volterra, painted in the adjoining room, which, from Raphael's exquisite work, received the name of the "Gallery of Galatea." In the upper story Balthazar again painted some perspective and architectural decorations, above which Giulio Romano and his best pupils introduced subjects from the "Metamorphoses of Ovid," and on the front of the chimney the forge of Vulcan. In another room G. A. Razzi painted the beautiful fresco of Alexander and Roxana, to which a rich ceiling with chiaroscuros and elegant arabesques (2) was added at a later period.

When Gregory XIII. confiscated (against all right and justice) the goods of the Ghigi family, under the plea of paying their debts, this villa became the property of Cardinal Alessandro Farnese, 1580, who spent large sums on its embellishment, and who introduced his arms in almost every part of the buildings.

In later times the Farnesina, with the rest of the Farnese possessions, devolved to the Crown of Naples, which, by a most unhappy destiny, has become the owner of some (3) of the finest monuments of the flourishing epoch of the Fine Arts in the Roman States; and which, by a strange incongruity, appears to witness with insensibility their rapid and unchecked decay, while it spares neither expense nor care in preserving its own treasures of art (4).

(1) Fanucci Opere pie di Roma, lib. II. cap. 21.

(2) Vide Plate 30, A.

(3) Villa Madama; Palazzo Farnese: Palazzo Farnesina, and Palazzo Caprarola.

(4) The best descriptions are given by Bellori; in the "Beschreibung der Stadt Rom;" and in Quatremère de Quincy's Dictionnaire d'Architecture.

PLATE 16.

FRONT AND SIDE ELEVATION OF THE PALAZZO FARNESINA.

This Plate gives the design of the principal façade and of the front towards the river. On the ground floor, the centre of the building is formed by five arches, and a wing projects on each side; upon this is placed a single story, surmounted by an elegant frieze in terra cotta, with genii and festoons, among which a row of smaller windows are hidden. Of the seven arcades on the river front, five belong to the Gallery of Galatea, and are now transformed into windows. In the corners, arising from the arches and the pilasters, fourteen symbolical figures seated have been beautifully painted in chiaro-scuro by one of the best pupils of Raphael, and are in tolerable preservation. Similar figures representing Fame, in corresponding places in the front, are almost entirely effaced. As the rest of the paintings, which formerly adorned the outer walls, are gone, and the last-mentioned figures would have appeared insignificant alone, they have not been given in this Plate.

The palace is constructed of brick; the architraves, pilasters, window, and door-posts, are of peperino (1).

(1) Peperino, the common name of a stone chiefly formed of volcanic ashes.

PLATE 17.

The centre of this Plate contains the plan of the palace and the flower—or fountain-garden. The large gallery, B, forming the entrance, is that which is adorned by Raphael's fable of Psyche; an outline of this is given in the following Plate: the section of the room is seen here on the left hand side. The contiguous gallery, called that of Galatea, is marked A, a small section of it is also introduced here on the right; and in Plate 18 it will be treated more in detail. On both sides of the plan some of the principal architectural members are given on a larger scale, as also part of the frieze in terra cotta.

PLATE 17. A.

PERSPECTIVE VIEW OF THE LOGGIA OF PSYCHE.

The paintings of this hall, being purely historical, do not belong properly to a work on arabesque decorations; yet, as they are the greatest ornament of this palace, it was thought that a perspective view of the gallery would be a welcome addition to the work. Raphael followed, in the composition of this charming fable, the description of Apuleius: on the ten spandrils he represented the principal scenes of the story; and in the oblong spaces in the centre (divided into two compartments by the Ghigi arms) he painted the joyful consummation; the two last paintings being supposed to be on tapestry. The fourteen little soffits he filled with Cupids, carrying the arms and other attributes of the deities over whom they have triumphed, while birds and other animals, sacred to those deities, surround them.

Every partition is bordered by an exuberant garland of flowers and fruits, the work of Giovanni da Udine.

It is not only evident that Raphael composed these beautiful paintings, but we also know that he executed the large cartoons for his pupils, who painted the hall under his direction. To bestow much time on the paintings themselves was not in his power, as he was at the same time occupied in executing his great works in the Vatican; one only of the three Graces in that spandril (on the farthest spandril on the right hand side), where Cupid shows them his bride, can with safety be ascribed to the great painter himself. Giulio Romano had a principal share in the execution of these paintings, of which his colouring, and a peculiar breadth in the forms, furnish ample testimony.

Towards the end of the seventeenth century these frescoes were in so bad a state, that it was necessary to fasten them down to the wall by copper nails, and C. Maratti undertook to restore them. Although he did it with great skill and care, yet the harmony of the work was destroyed by it; still more so, as he failed in the tone of the background, the garish blue of which only rendered the red tints of Giulio Romano more conspicuous.

The somewhat insipid decorations of the walls, with their niches and pedestals in painted marbles, belong to the times of the Farnesi. Why these pedestals remained without either busts or figures is not easy to conceive, for the room was considered as finished.

The earliest description of these paintings is given by Gallus Egidius, in 1511. The most detailed work on them is by Bellori. As regards prints, the set by N. Dorigny, who also engraved the Galatea, is the best (1).

(1) Psyches et Amoris nuptiæ ac fabulæ Romæ in Farnesianis historiis expressæ, a Nic. Ric. Dorigny del et inc et a S°. Petro Belloris notis illustratæ, &c. &c. Romæ, 1693.

PLATE 18.

PAINTINGS ON THE ARCHED CEILING OF THE SALA DI GALATEA.

The plan of this rich ceiling was designed by the architect of the palace, Balthazar Peruzzi, who also painted the larger part of its frescoes. The two principal paintings in the centre, representing the Fate of Medusa, and Diana drawn on her car, are surrounded by a number of mythological compositions filling the spandrils, lunettes, and soffits of the ceiling; these show the learning of Peruzzi, and the influence of the revived classic taste of that period. Below each of the hexagonal compartments stands a Cupid, painted in chiaro-scuro, and holding a tablet, formerly, perhaps, with an allusion to the representation above it. The upper corners of the spandrils, likewise in chiaro-scuro upon a deep blue ground, are even now such powerful imitations of relievo, that we may well believe Vasari, who tells us that Titian was deceived by them as well as by the painted architectural details of the roof. The supposed frieze, with masks, palm-leaves, and dolphins, which is given in two dimensions, is in the thickness of the rich frame round the two large centre paintings; it could not have been brought into the engraving without extreme awkwardness in the effect. The rest of the detail gives the archivolts above the arches now transformed into windows, and some of the angles both of the spandrils and of the ceiling. Only the arms of the Farnesi and the small rosettes are in real relievo, all the members of the elaborate cornices are painted. The walls of the room are divided by double pilasters under each spandril, covered with arabesques in chiaro-scuro with some slight gildings upon a blue ground. These arabesques are not in the purest taste, although many elegant figures warrant the supposition that Razzi and other Sienese painters were employed in this part of the decoration.

The architrave which surrounds the room is of gilt stucco, and gilding has also been applied to the edges of the pilasters, which produces a rich and harmonious effect. The spaces between the pilasters were originally intended to be filled by Raphael. The Galatea alone, however, was executed. Sebastian del Piombo painted a Polyphemus on the wall next to the Galatea; his work is now entirely repainted. Of the landscapes afterwards introduced into the remaining spaces on the walls, and above the doors and windows, only those on the latter remind us of the style of Poussin, to whom they are ascribed; they are probably executed by one of his followers. The lunettes contain frescoes by Sebastian del Piombo, representing the Metamorphoses of Ovid. The soffits, with a gold ground, are the work of Daniel da Volterra. In this room, in one of the lunettes, is the head said to be drawn by Michael Angelo, when he was waiting one day for Sebastian del Piombo: various unfounded stories have been built on this circumstance. The pavement is composed of square glazed tiles, the colours of which correspond in the diagonal direction (1). The frescoes in this room, also, were retouched by Carlo Maratti.

(1) See add. Plate 2, N°. 18.

VILLA LANTE.

GIULIO ROMANO.

PLATES 19—20. A.

Giulio Romano lived on terms of great intimacy with Balthazar Turini, of Pescia, datario (1) to Leo X., and built for that prelate a casino on the Monte Gianicolo, where its summit, extending northwards, commands one of the finest views of Rome. The same artist, assisted by his pupils, likewise decorated the interior of this palazzino with historical frescoes, of which Vasari has given us a description (2), and the brothers Piranesi, engravings (3). They are principally scenes from the life of Numa Pompilius, who was supposed to have been buried on the Monte Gianicolo. This charming villa, in the beginning of the seventeenth century, became the property of the Lante family, who substituted their arms for those of the Turini; in later times the Borghese family owned it for a short period, but gave it up to the French nuns, called "Les Dames du sacré Cœur," after having removed the historical paintings. The other productions of Giulio's fanciful pencil have either perished through the mistaken zeal of the French sisterhood, or have been rendered absolutely inaccessible to the public (4). It has, therefore, been out of our power to obtain a correct plan of the house and gardens, none having been taken during the time Prince Borghese was in possession. The two designs before us form the decoration of two of the smaller rooms, called those of Fornarina, and of the Poets. They are similar in the general arrangement of the paintings. In the centre of each we observe the arms of the Lanti within a massive octagonal frame (5), partly in colour, partly in white stucco. In each room the four sides of the coves of the ceiling are adorned with as many medallions; in one (Plate 19) are represented the portraits of four females, among which that of the Fornarina alone is familiar to us; in the other (Plate 20) are the same number of portraits of men. Among these, two represent Dante and Petrarch, whence we may conclude that the other two also were designed to commemorate celebrated poets. Indeed it is the vulgar opinion, that Ariosto and Tasso are the subjects of the two remaining paintings; but as Tasso was born in 1544, and the Villa Lante was painted about 1524, the name of the latter has evidently been misapplied; and we are therefore inclined to believe the fourth portrait, in the costume of a canon of Florence, to be that of Angelo Poliziano, the great and learned friend of Turini, the preceptor of Leo X., and the only poet of that time who could be placed in such company. This view, too, is confirmed by the circumstance, that there exists in the Holbein Collection at Basle a portrait of Poliziano, not only painted in the same dress, but bearing, in other respects, the greatest resemblance to the one in question. The four female portraits have, in like manner, been called the mistresses of Raphael, or his models; (6) but can it be supposed that the artist would have placed the portraits of his mistresses, professedly as such, in the house of Turini? Is it not much more likely that these beautiful countenances are the representations of Beatrice, Laura, Ursolina, and Cassandra, to correspond with Dante, Petrarch, Ariosto, and Poliziano? It need not be objected, that Ursolina, whose family name has not been disclosed by Ariosto, could not be supposed to have sat for her portrait, since, in a series of ideal heads, Giulio Romano might have taken the liberty of substituting a favourite of his own for the poet's mistress. Again: the circumstance of the portrait in question resembling the Barberini picture, commonly called the Fornarina, rather leads us to conclude, that the latter is a misnomer. In the same manner, in the instance of the Cassandra, it may be supposed that Giulio Romano found in some admired object a suitable representation of Poliziano's impassioned "Canzoni." But in representing the mistresses of the two elder poets, it was unnecessary to resort to the same expedient. The usual conventional portraits of Laura and of Beatrice were everywhere to be met with; and, accordingly, two of the heads in question may readily be assigned to them (7).

(1) Datario, quello che presiede all' ufficio cardinalizio in Roma, così detto dalla data delle suppliche segnate. Alberti Datario, Ufficio nella corte di Roma, sopra la collazione de' beneficj. Lat. Datarius. Dict. della Crusca.

(2) T. x., p. 296.

(3) Peintures de la villa Lante, de l'invention de Jules Romain, par les frères Piranesi; des. par Th. Piroli, of the complete work of Piranesi, Vme. xxiv.

(4) The parts formerly existing besides what has been described above, were:

1. A large hall with a very rich ceiling, curiously decorated with the arms and emblems of the Medici, and by Cupids upon cars, drawn by animals both real and fabulous.
2. A corridor full of beautiful stuccoes.
3. A third room, called that of the Seasons, similar in its arrangement with the room of the Poets.

(5) See add. Plate 1, N°. 19.

(6) See Recueil d'Estampes, gravées d'après des Peintures antiques Italiennes, &c. &c., par Aug. Boucher Desnoyers. Paris, 1821; pag. 9.

(7) For some colours of Plate 20, see also add. Plate 1, No. 20.

PLATE 20. A.

Having met with a sketch of the third ceiling among Professor Thürmer's Roman studies, viz., that of the Seasons, we have great pleasure in adding it to this new edition.

The general arrangement of this beautiful example corresponds with those given in Plates 19 and 20—the centre only excepted—which, besides the large coat-of-arms, contains the insignia of several members of the Medici family as a privilege occasionally permitted to their favourites. For the insignia see the note of page 4.

PALAZZO DEL T, IN MANTUA.

GIULIO ROMANO AND PRIMATICCIO. 1525—1530.

PLATES 21—23.

Giulio Romano, finding himself compelled by circumstances to leave Rome, yielded to the urgent invitations of Balthazar Castiglioni to enter the service of the Marchese Federigo Gonzaga, who required his assistance in execution of the improvements which he was then projecting in his palace. He was presented by that celebrated courtier to his sovereign, and received with the utmost cordiality and distinction. The anxiety of the prince to avail himself of Giulio's talents and experience was so great, that he hardly allowed him time to recover from the fatigues of a long journey, but on the moment of his arrival sent him one of his best horses as a present, inviting him to visit in his company a favourite spot in the neighbourhood of Mantua, where he kept his horses and hounds, and where he wished to convert the existing buildings into a house of occasional retirement and recreation. Various accounts have been given of the origin of the name del T, which was applied to this palace, but the only one which seems to deserve credit is that of Gabrieli Bertazzolo (1), who ascribes it to the form of the roads and avenues by which it was approached, and which were so arranged as to produce the capital letter T. All the old authors, beginning with Vasari, write it del T. and not as in modern times del Te, which affords a confirmation of this view. It was Gonzaga's intention to make this building an unpretending country house, with one single large room besides the necessary accommodation; but Giulio, in acquitting himself of his commission, showed so much propriety and taste (2), that the Marquis, delighted to find his views so well executed, decided upon transforming and extending the new house into a splendid palace; and thus gave Giulio the opportunity of applying in harmonious combination, his powers as architect, painter, and sculptor, to the production of this unrivalled specimen of later art.

Giulio executed this great work, with the assistance of his skilful pupils Primaticcio, G. B. Pagni, and Rinaldo Mantuano (3), in the short space of five years. Numberless are the beauties in every branch of art with which this palace is filled; yet the short sojourn travellers usually make in Mantua, and the number of other objects of interest, have generally led to the neglect of all but the Sala de' Giganti, and that of Psyche. Even the exquisite little Casino della Grotta (marked G in the plan), although perhaps the finest specimen of modern imitation of the grotto style (Plate 23), is scarcely ever visited.

Considering the damp situation of the palace, the dangerous vicinity of a fortress, often the scene of destructive warfare, and remembering the terrible pillage of Mantua in 1630, we cannot but be surprised at the state of preservation of most of the rooms. It is just, however, to add, that the Austrian government employs every means to keep the palace in repair (4).

(1) Urbis Mantuae Descriptio. and a 2nd edition of 1628. by Ludovico Delfichi. Palazzo del T. fù così chiamato perchè sul principio della sua bonificazione furono fatte due strade, che ora sono adornate di pioppi, l'una dalla Posterla sino alla crociata oltre S. Francesco di Paolo. e l'altra dall' origine di Pajuola alle staile, in modo che queste due strade venivano a formare giustamente la lettera T majuscola. &c. &c.

(2) Giulio painted in that saloon the portraits of the principal mares and dogs, with landscapes, and the labours of Hercules in chiaro-scuro.

(3) Francesco Primaticcio, called often il Bologna; as also l'Abbate di St. Martino, 1490 to 1570; Beneditto Pagni da Pescia, who followed Giulio Romano to Mantua; Rinaldo Mantuano, perhaps the best pupil of Giulio; he died very young.

(4) Descriptions of the palace are to be found, among others—
In the Propylaeen, t. iii. p. 942; or, Mantua im Jahr 1795: Tübingen, 1800.
Giovanni Bottani: Descrizione storica delle pitture del Palazzo del Te in Mantova, 1783; 8 fig.
Cadioli: Descrizione delle pitture, sculture ed architetture, che si osservano nella città di Mantova e ne' suoi contorni, di Gio. Cadioli, 1763.
Quatremère de Quincy: Dictionnaire d'Architecture.
Kugler.

PLATE 21.

PLAN, ELEVATION AND DETAILS OF THE PALAZZO DEL T.

As there exist elaborate works which describe the beauties of this architectural master-piece, we propose merely to point out the situation of the stuccoes and paintings for which this palace is so justly admired, and to limit the plates to the general plan and the elevation of two different façades of the quadrangle, and of the vestibule, or Hall of David. The façade of the court corresponds exactly with that of the exterior, excepting that there are columns within, where there are pilasters on the outer front.

The principal building, with the large court in the centre, forms an exact square, each front being about 180 feet outside, and about 120 feet in the court. The order of architecture is throughout Doric, tastefully exhibiting all the variety of which this style is susceptible.

The Hall opposite the principal entrance leads over a bridge into an extensive parterre, formerly a flower-garden, which ends with a semi-circular wall, portioned out into fifteen niches, probably for statues.

At each extremity of this wall (as may be seen in the plan) is an exquisite apartment of small dimensions, composed of a grotto and loggia, with which a small flower-garden is connected. Of these, the one on the left is still in a tolerable state of preservation; the other was destroyed more than a century ago by being used for a guard-house.

Four vestibules divide the principal quadrangle into as many suites of apartments, of which, however, only those rooms are shown which are marked with numbers on the plan; the remaining and larger part is either ruined or never was decorated.

The following is the explanation of the references on the Plate:—

THE PLAN.

A, the principal entrance, decorated with four marble columns and some stuccoes.
B, the bridge leading over the fish-pond.
C and D, the portion corresponding with the elevation C of the Hall of David.
1. A room with the remains of some fine frescoes, representing in a frieze Apollo and Marsyas, Pluto and Orpheus, and similar subjects.
2. Sala dei Cavalli (the room of the horses), the oldest part of the edifice, painted with six full length portraits of Gonzaga's horses.
3. Hall of Psyche, rich in frescoes, oil-paintings, and stuccoes, illustrating the story of Psyche, from Apuleius.
4. Hall of Astronomy; designs personifying the signs of the Zodiac, and the Winds, are in stucco on the ceiling; others, representing the sports and occupations of the Seasons, are painted in sixteen medallions.
5. Sala di Fetonte, called so from the oil-painting in the vault; the distribution of this small room is as tasteful as its execution is exquisite.
6. Vestibule of David (vide Plate 22).
7. Sala de' Stucchi, in which there is a double fricze, executed by Primaticcio, from designs of Giulio Romano, representing the triumphal entrance into Mantua of the Emperor Sigismund, in 1433, who, the year before, had created Gianfrancesco Gonzaga Marquis of Mantua. The arched ceiling is equally rich in stuccoes. These stuccoes have been engraved by Santi Bartoli, in his Sigismundi Augusti triumphus ex archetypo Julii Romani, a Francisco Primaticcio, Mantuae. Anaglyphica opera elaboratum a Petro Sancto Bartolo excusum. Romae, 1670. In the second edition of 1680: Mantuae *in Ducali Palatio quod del T nuncupatur Plastica atque Anaglyphica Sculptura mire elaboratum.*
8. Sala de' Cesari, with two medallions, and a large painting in the centre by Primaticcio, and six classical figures by Giulio Romano.
9. Sala de' Giganti, the description and eulogies of which, far beyond its deserts, fill all the guide-books and works of that kind; it was chiefly executed by Rinaldo Mantuano,—a small portion only was the work of Giulio Romano. Original designs for this apartment are in existence, and are very superior. (vide St. Bartoli's etchings for the composition, 9 Plates. Giove che fulmina i Giganti, &c.)

G and H, the two apartments of the grotto.
10. A small vestibule.
11. The loggia given in Plate 23.
12. The garden between this loggia and the bagno or grotto, with the terra cottas given in Plate 23.
13. The grotto, or bagno, in the Pompeian style, richly decorated with arabesques and tableaux, in shell-work and mosaic. This part is in a very dilapidated state.
14. A room with paintings of a somewhat inferior kind, among which, however, there are four compositions from Roman history, which were engraved at the time by Giulio's pupils of the Ghigi family; they are—Attilius Regulus, Horatius Cocles, Zaleucus, and the Judgment of Brutus.

REFERENCES TO THE ELEVATIONS.

A, the principal exterior-front.
B, the front towards the garden above the fish-pond, with the section of the bridge.
C, D, sections of the Hall of David, to show the situation of the decorations of Plate 22.
E, a specimen of the rich stuccoes in the Hall of David.
F, a singularity in the architecture of the court *façade*, where the triglyphes between the columns are represented as if dropping from their places; a whimsical conceit, giving to a new house the appearance of one in a state of decay.

PLATE 22.

DECORATIONS OF THE HALL OF DAVID,

BY GIULIO ROMANO AND PRIMATICCIO.

This was, perhaps, one of the most splendid vestibules in Italy, but it has suffered more than any other parts of the building from the effects of war. The richest stuccoes, many of which are by Primaticcio, cover every part of this hall; they represent scenes from the life of David, which has also furnished the subject of the paintings in the ceiling and in the lunettes; the latter correspond with that given in the Plate where David is represented playing on the harp; they are all painted from Giulio's cartoons. The ceiling is decorated in a peculiar and beautiful manner. Reeds elegantly interwoven with luxuriant creeping plants form very appropriate ornaments round the vacant panels of the ceiling, and the introduction of infant genii in those panels (the lower series of which are so placed as to allow of the figures being in easy and natural positions), has a beautiful effect. As it is necessary to give the greater part of the ornaments on a very small scale, some of the most remarkable and useful of them have been repeated on a larger scale (1).

(1) See also the additional Pl. 2, N°. 22, for the stucchi under the arches.

PLATE 23.

THE CASINO AND TERRA COTTAS.

[G IN THE PLAN.]

In the arrangement of this apartment Giulio Romano has, in point of classical taste, exquisite execution and unity, surpassed not only himself, but perhaps all other painters of modern times. Little is needed in explanation of the Plate before us, except to observe that the ceiling, of which two only out of nine compartments are seen, represents human life and its vicissitudes, beginning with the birth of man and ending with his immortality by means of fame; the two large lunettes at the two extremities of the loggietta belong to this series. The preservation of the frescoes is indifferent, and they are not without some retouching, although by a clever hand; those parts of the dado (B), where the two birds in full colour are represented, have been entirely painted over in imitation of a veined marble like the corresponding spaces on the principal wall.

This specimen of decoration has been selected from preference, as, perhaps, few others are so well adapted to the limited size of modern town-houses. The mode of arrangement too is peculiarly favourable to the introduction of works in the higher branches of fresco and oil-painting. The arabesques are light, and there are ample opportunities for the introduction of historical compositions.

A, corresponds with *a*, *b*, of the plan, giving one-half of the length of the loggia.
B, is the elevation of the points *c*, *d*, of the plan.
C, corresponding with the letters *e*, *f*, of the plan, shows part of some external paintings on each side of a door, formerly connecting the loggietta, before mentioned, with a balcony; (now both door and balcony are filled up).
D, gives in smaller dimensions the whole front towards the garden, with the compartments of the paintings within the loggia, being *g*, *h*, of the plan.
E, part of the terra-cottas, representing subjects from the fables of Æsop.

The tasteful arabesques with infants, etc., given in the upper part of the Plate, are parts of the painted decorations (1).

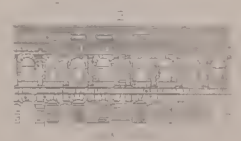
(1) See also the add. Pl. 2. N°. 23, for the marbles (the marbles of the pilasters are real marble).

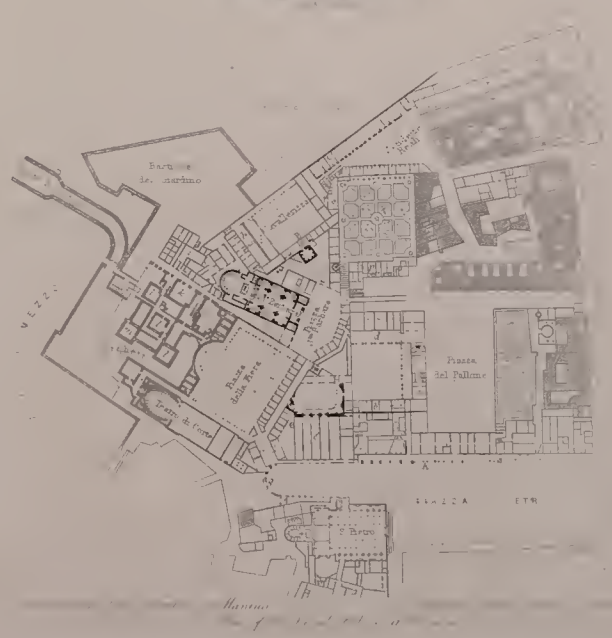
THE DUCAL PALACE IN MANTUA.

MANTEGNA, GIULIO ROMANO AND SCHOOL—1524 AND LATER.

PLATES 24—27.

Guido Buonacolsi, surnamed Bottigella, third sovereign lord of Mantua, began in 1302 the immense edifice which now comprises the so called Palazzo Imperiale, Palazzo Vecchio, and Corte imperiale, and contains, it is said, five hundred rooms (1). Of the older building, however, little besides the front with its Gothic windows and battlements, and the arms of the Buonacolsi in the capitals of some columns, is now in existence. Several artists had employed their talents upon it, before Giulio Romano





(1) We are indebted to the skill and kindness of Sigr. G. Biaggi, of Mantua, for the annexed plan, the first ever made, we believe, of this combination of buildings—it will be found in additional Pl. 3, to this have been added A, the Façade of the palazzo Buonacolsi, and B, the front of the Cavallerizza. Besides the names given in the plan itself there are the following references to essential points:—

a, Scalcheria.
b, camere degli Arazzi.
c, camera del Zodiaco.
d, Galleria degli Specchi.
e, giardino pensile.
f, corridor leading to the Corte Vecchia, &c.
g, Sala de' Marmi.
h, Sala and contiguous apartment of Troia (decorated by Mantegna).
i, Corte Vecchia, now a military store-house.
k, *l*, Castello, now Archives, on the first floor of the ducal apartments.
m, Sala, with the portraits of the Gonzaga family by Mantegna.
n, gallery connecting the Sala de' Marmi with the appartamento Stivali.
o, appartamento Stivali.
p, appartamento Paradiso.
q, a passage leading to the cathedral.

was called upon to transform it entirely, and exhibit new proofs of the inexhaustible powers of his imagination. Since his time many other artists have contributed in various ways to its embellishment. In fact, for the grandeur of its masses, for propriety, invention and decorations of every kind, for the solution of the most perplexing problems in architectural and pictorial arrangement, for the skilful adaptation of designs to the most uninviting and embarrassing spaces, we know of no edifice of the kind either in or out of Italy which approaches this imperial residence, or which displays such varied resources to the student of decorative Art; but, we lament to say, that none has been made so little use of for that purpose. Many are the apartments which this mass of buildings comprises; some of them preserve the shadow of their original splendour; others have been fitted up in later years, and are still fine; but the finest have been used for centuries as barracks, and are in a deplorable state. Of the apartments which are known by particular names, the following are perhaps the most deserving of the attention of the student, viz., the Appartamento di Troja, (1) by Mantegna and Giulio; that of the "Stivali," by Giulio and Primaticcio; the Ducale by Viani, with unrivalled specimens of soffits in the proper sense of the word; and the apartment called "il Paradiso," the residence, or rather hermitage, of the amiable and accomplished Isabella d'Este, (2) widow of Francis, last Marquis of Mantua, containing a museum of ornaments and furniture of that epoch. Among these apartments are the rooms of the Archives by Mantegna; the room for which Titian painted the Cæsars (which afterwards formed part of King Charles I's collection); the gallery of the Arcieri (Bowmen); the gallery of marbles, and the giardino pensile. These illustrations are, however, confined to those parts which are most singular for their originality or their beauty, viz., the ceiling of the Uffizio della Scalcheria (the Carver's apartment); the gallery of marbles, and part of the small rooms on the *old* (3) Giardino pensile, to the description of which we now proceed (4).

(1) To this apartment belong the rooms containing the Arazzi (tapestry from the cartoons at Hampton-court), being the only place in existence where these finest works of Raphael are exhibited in a manner which does them justice.

(2) Isabella died 1539. The Marquis Francesco Gonzaga reigned from 1484 to 1519; he was the father of Federico II., first Duke, the friend of Giulio.

(3) The *old* Giardino pensile, now destroyed; a Giardino pensile still existing, but of a more recent date.

(4) An imperial commission has just been appointed to examine what can be done for the preservation or restoration of the classic paintings at Mantua. We hope they will perform their duty efficiently, and that they will also bestow some care on the restoration of the arabesques, which have not been included in their plan.

The paintings in this palace, too, are minutely described in the Propylaeen, T. 3, pp. 46, 47.

PLATE 24.

DECORATIONS ON THE CEILING OF THE UFFIZIO DELLA SCALCHERIA (1).

A. MANTEGNA AND GIULIO ROMANO.

This exquisite specimen of a richly decorated ceiling is said to be one of the first paintings which Giulio Romano executed in Mantua. The conception is beautiful, and the execution most careful. The white ground in the centre-piece, which alone could give distinctness to the multitude of objects introduced upon it, relieves the colours admirably, and they are still more set off by the brilliant border in deep colours in the spandrils and soffits, adorned with the most exquisite little stuccoes and arabesques. The larger medallions in the four corners of the ceiling, and those in the spandrils, are imitations of stucco and mosaic (2). The figure of a female, with a genius in the centre, looking over a balustrade, is painted in oil, and is attributed to Mantegna. The pleasures of the chase, or sports of Diana, in the lunettes, are amongst the most elegant inventions of Giulio Romano.

(1) Scalcheria, l'arte ed ufficio dello scalco; lat. architriclini officium. Scalco, quegli, che ordina il convito, e mette in tavola la vivanda, e anche quegli, che la trincia. Diz. della Crusca.

(2) The busts are upon a ground of imitated gold-mosaic; the other medallions are imitations of terra cotta; the circles round them are of different colours, but mostly green, yellow, and neutral tint.

PLATES 25 AND 26.

LA GALLERIA DE' MARMI.

So called from a considerable number of master-pieces of the Grecian chisel, which once adorned it, but which, in common with the rest of the treasures of Art possessed by the Gonzagas, were removed northward after the pillage of 1630.—There is some analogy between the arrangement of this loggia and that of the Villa Madama; it excels the Roman Loggia in unity of design, but has less boldness and grandeur in its proportions. It must be confessed, however, that the ornamental work, especially as here given in mere outline, is open to the charge of excessive richness. As Plate 23 is perhaps the finest specimen of the imitation of the antique, so this is the most successful specimen of the style of the revival—it offers the most tasteful examples of architectural arrangement, arabesques, and detail of stuccoes. It has therefore been thought desirable to fill a second Plate (26) with the principal details on a larger scale, underneath which, that part of the Hall in which these decorations occur is repeated in its geometrical lines, in order to facilitate the reference to their positions (1).

(1) For A and B, see the Plan; for the colours of the marbles and other particulars, see also additional Plate 2, Nos. 25, 26.

PLATE 27.

ARABESQUES AND COLOURED STUCCOES FROM THE GIARDINO PENSILE.

In the centre of this Plate a part of a small cabinet belonging to the apartment of the Giardino pensile is represented, as it contains those rare and very elegant specimens of coloured stuccoes with which the rest of the Plate is filled.

Here we may observe, that these minute coloured stuccoes are an element peculiar to the first half of the 16th century, and belong almost exclusively to Giulio Romano, who, in them, revived a branch of ancient decoration on a smaller scale; and considering the relief and variety which they afford in stucco-decoration, they are deserving of more general application.

A is one-half of the upper part of the cabinet, upon which most of the surrounding details are to be found.
The letters *a* are painted arabesques and coloured stuccoes of this cabinet.
The letters *b* belong to a loggietta adjoining the cabinet.
The letters *c* give two gilt stuccoes of the Casino, Plate 23.
And letter *d* marks two similar stuccoes in the Sala de' Basso-reliefi in the Palazzo del T (1).

(1) For the two architraves on each side of this section of the room, see additional Plate 2, Nº. 27.

PLATE 27 A.

DECORATIONS OF A SMALL LOGGIA OVERLOOKING THE GIARDINO PENSILE AT MANTUA.

BY GIULIO ROMANO.

Nothing can better illustrate the marvellous fertility of Giulio Romano in this branch of decoration than the tasteful arabesques which adorn this loggia, portions of which have been already given on a large scale on the preceding Plate. Upon the walls and ceiling of a comparatively insignificant loggietta, is lavished an affluence of design, which would suffice to adorn a suite of apartments. The panels contain subjects treated in the antique style, while in the decoration of the friezes, architraves and cornices, a closer imitation of nature has been observed; the two principal lunettes are filled with emblematical subjects, of which the one, a graceful figure of Pomona among genii of the harvest, is given on our Plate.

The whole design of this small feature of the palace exhibits in a remarkable manner the essential faculty of the decorative Arts, viz., the giving magnitude, beauty, and interest to localities comparatively of small dimensions and importance.

LE CAMERE DI SAN PAOLO, AT PARMA.

CORREGGIO. ABOUT 1519.

PLATE 28.

Parma, the scene of Correggio's gigantic efforts, possesses also one of his most charming productions in decorative painting. In what was formerly the monastery of St. Paolo (1), there exists two rooms, in a style of ornament not commonly met with in edifices of this kind. The one is attributed to Araldi (2), the pupil of Giovanni Bellini; the other is the work of Correggio, being the first he executed at Parma. The richest arabesques, exemplifying the fantastic elements which were derived from the school of Squarcione and Mantegna, cover the ceiling of the room, painted by Araldi. It consists of an imitation of white stucco upon a blue background; many medallions, in the shape of small pictures, and heads, in full colours, are interwoven like a rich embroidery, by the fanciful artist; the lunettes are filled with mythological and historical allusions and compositions.

It has been found necessary, in order not to increase the bulk and expense of this work, to omit the decorations of the arched ceiling in question, as well as several other decorations, which would merely have augmented the number of beautiful examples beyond what was practically useful.

The second room, and that which we now proceed to describe, was painted by order of Giovanna di Piacenza, the abbess of this monastery; who invited Correggio to Parma for the express purpose of painting her apartment. The vault of this room, which at the springing of the curve is perfectly square, converges in the form of a dome, divided into sixteen concave compartments, supported by as many reeds, transforming the whole dome into a bower. There are also sixteen openings of an oval form in this trellis-work, behind which are seen the half concealed figures of charming children, in appearance of the size of life, genii of the chase, occupied with the implements of its sports, and beautifully contrasted by their sunny tints with the deep shade within the bower. The lower portion of each compartment is adorned with a niche containing a statue of some classic deity, the whole being painted in imitation of white marble; for the detailed explanation of which the reader is referred to the description of the learned Padre Affo (3). These niches rest upon a painted entablature, and serve to combine successfully the light tint of the wall with the depth of the arbour, giving at the same a more pleasing form to the outline of the dome.

It is to be presumed that the walls were formerly painted; now, however, only a splendid figure of Diana in her car, setting out for the chase, remains over the elegant marble chimney, which is well preserved (4).

The circumstance that Donna Giovanna bore a crescent in her coat of arms, may have been the first motive for introducing the figure and sports of Diana into these paintings; besides which, the idea of chastity thereby implied, was appropriate to the superior of a monastery.

The present Plate represents the fourth part of this dome in a finished state, and also the compositions of children and niches belonging to the other three sides, but on a smaller scale. The chimney, with the Diana mentioned above, is also given.

B, the festoon in the centre of the dome, with the arms of the Abbess, is here repeated, both on account of its being difficult to distinguish it in the foreshortening, and because it offers a good centre decoration, applicable in many cases.

D, E, are specimens of the floor:—

D is in glazed tiles, the subject being outlined in blue, and the interstices filled with some light colours;

E, according to the lighter and darker indications, is either of a brilliant red brick colour or black.

In the plan the same letters point out the places where these two specimens occur.

This room, after having been hidden for nearly three centuries (5), has recently undergone several restorations, by which the trellis-work in particular has been almost entirely covered with new leaves (6).

(1) Now belonging to the Academy of the Fine Arts.
(2) Alessandro Araldi flourished from 1500 to 1530.
(3) Ragionamento sopra una stanza dipinta del Correggio in un monastero in Parma. Parma, 1794, 8°.

(4) This decoration has been objected to as too gay for a monastery; considering, however, how often ladies of the first families were compelled to embrace the monastic life, while they were still allowed to indulge in almost every luxury, this instance will not be thought extravagant.
(5) It was shut by Hadrian VI., in 1524, and opened only towards the close of the last century.
Other illustrations of these paintings are found in Bottoni's publication from Viera's designs, in Agincourt V^m. VI. 492, and Pl. cciii, and in other works, but they are all inexcusably incorrect.
Toschi's large engravings, which it is believed will be most satisfactory, are as yet unpublished.
(6) See also additional Pl. 2, N°. 28.

PALAZZO MARTINENGO, IN BRESCIA.

(ALESSANDRO BONVICINO CALLED IL MORETTO. 1536—1550.)

PLATE 29.

One of the noble family Martinengo, of Brescia, desirous of having around him the portraits of his charming daughters, when the ordinary course of events should deprive him of their company, gave Moretto the opportunity of contriving a most striking and novel method of introducing them into the decorations of a room, without making use of the common means of framed portraits. Like Correggio, in the foregoing instance, he transformed the whole room into an open summer-house, closed in all the sides by a low wall overlaid with rich carpets, upon which he represented the sitting figures of Martinengo's daughters, while behind them he opened extensive views, containing the country-seats of the opulent family for which he was employed. The ladies to be painted were eight in number; Moretto, therefore, placed two on each wall of the room, in a sitting position; the two youngest, however, he painted on the two sides of the window, as if looking over the low wall into the room.

It will be seen from the ground plan that there are two doors in the longer sides of the room, and as these break through the paintings in an unpleasant way, we have given one of the narrow sides, and have contrived to combine on it the decorations of the other walls.

It appears that the decorative style of that period of the sixteenth century was already degenerating, as may be easily seen even from the portion here represented; for this reason it was thought unnecessary to give the ceiling, as it would not be difficult for any artist of taste to invent something better in its place. This instance, however, affords an original and beautiful model for imitation in a country in which the domestic affections render portrait painting the most cherished branch of art; and the interest given by the introduction of views of the country-houses, and the arms among the festoons are additional recommendations.

B, the pavement serving at the same time for the plan. It is elegantly worked in the Venetian terrazzo (1), of various light colours, encompassed by a red border; the ground under the leaves is pale travertino.

C, parts of the low wall which appear on each side of the window, and in the centre of the narrow side where the opening with the dog is introduced.

Of the two figures, the lady on the left is dressed in brilliant red, the other with the fan in light sky-blue; both have puffed sleeves of white satin (2).

(1) Terrazzo, a composition known by the name of Venetian pavement.
(2) See also additional Pl. 2, N°. 29.

DECORATIONS OF VARIOUS ARCHED AND FLAT CEILINGS.

PLATE 30.

Among the finer decorations of ceilings of a later epoch is the soffit, marked A, of one of the upper rooms in the Palazzo Farnesina, on the walls of which are Razzi's frescoes of "Alexander and Roxane, &c." The ceiling itself is probably not of the same period with those paintings, but rather of the latter part of the sixteenth century, when Cardinal Farnese added his arms to the centre. This soffit is of a peculiarly high relief; the beams, cornices, and rosettes, carved in wood, project boldly; nevertheless, the small chiaroscuri and delicate arabesques are distinctly seen, as the room is very low. In England, where the apartments in general are comparatively low, advantage might be taken of this construction to gain heighth, and conceal the trabeation, at the same time that a variety of designs, borrowed from the finest specimens in Italy, could be introduced near the eye with good effect.

B shows the section of this soffit.

C gives a part of a beautiful soffit in the Borgia apartment in the Vatican; this is also in high relief, but in stucco; its invention may be attributed to Pinturicchio. The devices in the two lowest spaces are repeated all round the roof.

D, the four small arches marked D belong to the church in the Monastero maggiore; they may be seen on a smaller scale in Plate XI.

BATH-ROOM OF POPE CLEMENS VII. IN THE CASTLE OF ST. ANGELO AT ROME.

BY GIULIO ROMANO.

PLATE 31.

This small apartment is only partially preserved, and we have been compelled to leave large portions blank; which, to judge from some slight traces remaining, were formerly richly decorated with that kind of classic arabesque of which we find such beautiful examples in the Casino at Mantua, given on Plate 23.

That which remains, however, is sufficient to show the exquisite taste and skill employed on its embellishment; fortunately all the medallions, both in relief and in painting, are preserved, as likewise the rich mouldings and coats-of-arms in the ceiling; every detail bears testimony to the genius of the original designer, while the exquisite spirit of the bas-reliefs and the masterly touch of the mythological compositions can have been done only by the hand of Giulio Romano himself. The centre of the arch above the bath is adorned with a nymph or Naiad in stucco, which, like the other parts in relief, is executed with the utmost freedom.

The pavement of this room is of simple geometrical design, executed in coloured marbles.

FRESCO DECORATIONS AND STUCCOES.

PART II.

DECORATIONS OF SACRED BUILDINGS.

THE CERTOSA, NEAR PAVIA.

BY AMBROGIO DA FOSSANO, BRAMANTINO, AND BERN. LUINI. 1396—1542.

PLATES I. TO X.

At the head of this portion of our work we cannot place a more magnificent example than that of the unrivalled Certosa, of Pavia, which is situated at the distance of fifteen miles from Milan on the high road to Genoa, and about five miles from Pavia, near the hamlet called Tor del Maugano.

This sumptuous temple was erected as the fruit of repentance, and in atonement for guilt (1). Giovanni Galeazzo Visconti Conte de Virtù, having upon his conscience the murder of his uncle Barnabo and of his family, laid the foundation of this vast mass of edifices in the year 1396, and dedicated them to the Queen of Heaven, in expiation of his crimes. Thus was commenced the construction of a monument, which, amongst other remarkable features, has this in particular, that it was continued, improved, and embellished with equal taste, spirit, and means, through a space of more than three centuries, and thus became a practical history of the progress of the fine arts in Lombardy.

The Carthusian monks, twenty-five in number, who were appointed to take charge of this sanctuary, fulfilled, down to the moment of their expulsion, in 1782, the task thus imposed upon them, viz., to augment the glory of the Madonna by a constant perseverance in the improvement of the beauty of the Certosa. At first, indeed, they were assisted by the large annual revenue which the founder had dedicated to this purpose; but the terms of this trust required that, as soon as a declaration of the completion of the building should be made by public authority, this revenue should be transferred to the poor of the district, and, accordingly, after 1542, the period at which such a declaration was made, those industrious monks belonging to the most abstemious of orders, supplied, from their own purse, the funds necessary for the continuation of this magnificent work. For, although the building might, in a certain sense, be considered as finished, yet, in order to carry on the embellishment on a scale proportionate with the magnificence of its commencement, and in accordance with the conception they had formed of it, enormous sums were not only required, but actually provided through a judicious administration of their extensive estates. In the year 1782, the Carthusians were obliged to quit this dearly loved home, which, two years after, was delivered to the Cisternians, who again in 1798 made room for the Carmelites, until, in 1810, the Certosa was altogether closed. Exaggerated reports have prevailed of the subsequent neglect of this splendid monument; at present there are persons appointed by the Austrian government to take care of it, and the revenue of the land connected with the monastery is spent in keeping up not only the building but even the decorative parts; whole mosaic pavements, for instance, have been renewed by these means. But a pile of such antiquity, comprising numberless small parts connected by iron cramps, must naturally become dilapidated: blame must also be thrown on the French Directory, by whose order the lead was stripped from the roof (2).

To give even a limited survey of all that is beautiful and worthy of admiration in this vast edifice, would lead us far beyond the allowable limits of this description.

(1) Gian Galeazzo Visconti having made himself by treachery master of Milan, sent his uncle and father-in-law, Barnabo Visconti, and his family, to the castle of Trezzo, where they were poisoned.

(2) The leaden roofs were removed in 1797, by command of the French Directory. The money realised by this lawless spoliation is said to have been about three millions of francs.

The reader who is desirous of detailed information is referred to the works of Durelli (3), Cicognara (4), Fumagalli (5), and others; the present illustration is necessarily confined to general views of the exterior and interior of the church; the view of the latter may be consulted to elucidate the purposes and the localities of the details given on the following Plates.

Of the artists employed in this edifice—who, by their exertions, still command the admiration of the beholder, and whose works in Architecture, Sculpture, Painting, and every other branch of Art, are celebrated in all the histories of the Fine Arts—we hardly possess more than a list of empty names! Scarcely one of them is with certainty connected with any of the masterpieces. Even the name of the original architect of the church is stated in a vague manner as Enrico da Gamodia or Zamadia (the same apparently who began the Cathedral of Milan eleven years previously). He is supposed to have been a German, and if so, his native name was probably Heinrich von Gmunden. Others have attributed the glory of this plan to Marco da Campione, not recollecting that that architect died six years before the first stone of the Certosa was laid.

There seems, however, no doubt that Ambrogio da Fossano, called Borgognone—an artist equally great as a painter and as an architect—is entitled to the fame of having designed the richly decorated façade which was begun in 1473; he also appears to have directed the painted decorations of the interior in its principal arrangements.

Many were the first-rate sculptors who contributed to the plastic and stone works of the Certosa; but here again thirty-two names are all we have, among which Giov. Ant. Amadeo, Andrea Fusine, Agostino Busti detto il Bambaja, Marco Agrate, and Christofano Solari, called il Gobbo, artists to whom we may well ascribe the exquisite chisellings in the candelabra between the windows and the bassi-relievi on both sides of the great door.

As to the painters, a similar uncertainty prevails with respect to most of them; yet we know what parts were painted by Ambrogio da Fossano, by Solari, by Luini, and by the Campi. The finest paintings at the altars are also by Ambrogio da Fossano; others are by P. Perugino, the Procaccini, Guercino, etc.

Endless are the arcades in the Certosa, adorned with the finest terra cottas; numberless the works of stained glass, Florentine mosaic, bronzes, carvings and marbles. In short there is such a combination of perfection in this Certosa, that, instead of being, as it too generally is, hurried over by travellers as the last object of their curiosity, or omitted altogether, it ought to be one of the chief points in a visit to Italy, and should be considered by artists a means of acquiring in many branches of art the utmost finish and refinement.

(3) La Certosa di Pavia descritta ed illustrata dai fratelli Gaetano e Francesco Durelli. Milano, 1823, fol. Of this excellent work the text has not yet appeared.

(4) *Cicognara Leop.* Storia della Scultura. Prato 1823, Vme IV. cap. vii., page 376—and Plates 46—48, and for the terra cottas, IV., p. 383.

(5) *Fumagalli* Scuola di Leonardo da Vinci in Lombardia. Milano. (Unfinished owing to the death of the author.)

PLATE I.

VIEW OF THE EXTERIOR OF THE CHURCH.

From the vestibule which serves as the principal entrance to the monastery, a large quadrangular court is entered, at the opposite end of which the façade rises, with all its treasures of sculpture and costly marbles (1).

In the present Plate a point of view has been taken, showing at the same time the façade and one side of the church with its dome, which latter part, belonging to the 14th century, combines the stateliness of the Latin Basilica with the elegance and lightness of the Byzantine architecture, not without a slight admixture of oriental elements. These parts are also built of a material different from that of the interior and the façade; for, while the latter are marble, the buttresses, the wide niches on the exterior of the transept, and the dome, are of fine brick-work, the neat execution of which is so peculiar to the Lombard masonry of that epoch.

The front rises from an extensive platform of three steps; four pilasters and two square turrets, corresponding with the general internal arrangement, divide it into five spaces of nearly equal breadth; upon these spaces that profusion of sculpture is displayed which forms one of the principal features and attractions of this edifice. The central portion is occupied by a richly decorated portico, formed of an arched roof resting upon four isolated Corinthian columns; above this is a kind of triforium of the Tuscan order, extending over the whole front, and serving as a base to a sort of shrine, on the frieze of which is the dedication to the Madonna "Mariæ Virgini Matri filiæ Sponsæ Dei." A second triforium, again extending over the whole front, terminates this centre, which, after all, it appears, was never finished. Thus the otherwise inevitably striking defect of accumulation of objects is much lessened by openings judiciously introduced; and where the play of light and shade, which is the result, was unattainable, the artist has produced the same effect by stained marbles.

Each of the pilasters and turrets is adorned with six statues; the masterpieces, however, of sculpture on this façade are to be found on and about the portico and the four windows near it: here the exquisite candelabra serving to support the arches within them are introduced; here the still more exquisite bas-reliefs on the walls of the portico, representing in the centre scenes from the foundation of the order, with the funeral procession of Jean Galeazzo, and on both sides smaller compartments of different saints; here are also sixty medallions, with similar subjects, all according to Cicognara "oltre ogni credere degni d'ammirazione." There certainly exists nothing finer of the Lombardic chisel.

The base, too, is full of curious and delicate medallions, with heads of classic heroes and Roman emperors, sacred and profane personages, intermixed with arms, trophies, &c.

(1) For the sculptures of the portico see Durelli's work mentioned above, Plates 2 to 27; and for those of the windows Pl. 28—32. Cicognara Storia della Scultura, etc., Pl. 16-18.

PLATE II.

VIEW OF THE INTERIOR.

There is a solemn grandeur about this interior, which prepossesses the spectator at once, and disposes him to excuse the irregular and defective parts which it presents. The massy columns, the widely-spread arches, the colour of age on the marble walls, the sparkle of the gilt stars from the azure vaults, seen by the "dim, religious light," which only by degrees allows an inspection of the endless details,—all tend to produce the impression of space, grandeur, and harmony.

On a critical examination, the traces of the various ages in which this edifice was erected become obvious. The most ancient portion dates from a period when the fundamental rules of architecture were by no means settled, and the romantic style was no longer satisfactory; then follows the style of the revival; then, as the building became more advanced, the proportions of Bramante were adopted, and more attention was given to the ornamental part; and thus, age after age, each leaving the imprint of its characteristics.

But, thanks to the ruling taste of the Monks, this variety, far from producing the effect so often felt in works of different epochs, is an inexhaustible source of pleasure and instruction.

At the farther end of the nave the opening at the octagon dome may be observed, and, underneath, the rich bronze gates that divide the nave from the transept. The designs adorning the groined ceilings of the nave and aisles are given in Plate VII.; another will be found in the fourth additional Plate, No. II.

The eight statues before the pillars dividing the side chapels represent the four Evangelists and the Doctors of the church; they are works of the best artists of the 16th century.

THE VESTIBULE OF THE CERTOSA.

PLATES III. VI.

LUINI AND OTHERS.

No attention has hitherto been paid to this exquisite specimen of ecclesiastical decoration, nor indeed has it often been examined by those who have visited the Certosa, as their inspection usually begins with the gorgeous front of the church. Few ever see the two sides facing the two small and private inner courts, although they are covered with excellent fresco paintings of sacred subjects. We have given more Plates of this vestibule than the comparative importance of this part would seem to warrant, for the twofold reason that the finest paintings of the class we are discussing are to be found here, and that they are, by their continual exposure to the weather and other causes of injury, in greater danger of being lost. In fact, a large part of them are already in decay.

In Plate III. is given the front facing the high road: it is a spacious arch flanked by two pilasters, and crowned with a widely projecting, but low roof. We have omitted this latter appendage, as well as that of the Visconti arms within the upper part of the arch, supported by two huge angels, as they are of a later date and of a heavy effect. And by this arrangement we obtain one of the finest and most original entrances of the *Renaissance* style.

The roof forms by its projection a large recess or cavetto, divided into lunettes, spandrils, and soffits. The subject of the Annunciation is represented in the two spandrils of the great arch—five lunettes occupying the space above; in the centre lunette a half figure of the Creator, surrounded by seraphim, completes the subject of the Annunciation. The other four lunettes are filled with half figures of Prophets, holding scrolls of prophecies and tablets for their names. All are painted on a blue ground representing the sky. The archivolt is decorated with festoons supported by a series of charming infant angels, and on the keystone is a figure of the Redeemer in relief. Arabesques, symbolical both in composition and colour, fill the two pilasters and the spandrils in the cavetto. At the bottom of the Plate the plan of the vestibule is given, with an indication of the compartments in the ceiling. The entrance is to the right of the spectator.

PLATE IV.

THE NORTH FRONT OF THE VESTIBULE OF THE CERTOSA.

[C, D, OF THE PLAN.]

This Plate offers a more complete view of the paintings of the vestibule and of their beautiful arrangement. The distribution of the spaces corresponds on the whole with that of the front; only, that whereas the arch is there real, here the arches are painted, in order to break the architectural masses by the supposed openings to the sky—a practice which we find successfully employed in every part of this vestibule. Apostles and Saints occupy here the places of the Patriarchs; elegant arabesques again fill the spandrils and pilasters, and in the lower part we have an example of a very tasteful combination of the principal subject with the surrounding decoration. The sentiment in the historical compositions, their execution, the intimate connection between them and the elements of the arabesques which serve for their frame, are most exquisite, and we have few instances where the brilliancy of the colouring and the harmony of the painting are in such perfect accordance. The spaces which are not filled either with figures or arabesques are painted in close imitation of costly marbles (1).

(1) For further information respecting the colours of the marbles, etc. etc., see additional Plate 4, No. IV.

PLATE V. & V. A.

SOUTH FRONT OF THE VESTIBULE OF THE CERTOSA.

[E, F, OF THE PLAN.]

This side has been sadly defaced by later additions; the portion marked A, alone remains visible of this front. A shed erected against the vestibule covers it to more than half its height in one direction, and in another a new building conceals a portion of its length. The arrangement is the same as in Plate IV.

Above, the arabesques of the spandrils and the decorations of their soffits are given on a larger scale. The letters B and C, corresponding with the points, *c*, *d*, of the plan, are repeated from the foregoing Plate, where we see them in connection with the rest. They are placed here to bring the coloured details of both sides into the same Plate.

PLATE VI.

THE CEILING OF THE VESTIBULE, WITH SECTIONS AND A PLAN OF THE CHURCH.

In accordance with the character of the external decorations, we find on the roof of the first division the same openings towards the sky, the same rich arabesques in the triangular spaces, and those disks breaking the smaller friezes, which form the framework of the ribs (1).

The flat part on the ceiling bears in the centre the abbreviation of the word Grazia in a radiated circle. The lunettes are adorned with vases of different shapes mixed with some light garlands and arabesques: they are in gold colour upon a white ground. The second and smaller division of the arched ceiling is of a different but very pleasing design. The spaces filled in the former with the painted openings are here occupied by little circlets with the letters GRA. for Grazia, and CAR. for Caritas, and the dove, the symbol of the Holy Ghost; they are fastened and suspended by festoons of fruit; the centre is again occupied with the Sun of Divine Grace, surrounded with rays. The ribs are coloured and adorned with some light patterns also in colour, of all which we have given the details on a larger scale in the centre of the Plate.

In the lunettes of the narrow side of this arched ceiling is represented Christ in the tomb, with Angels and two Saints painted in chiar-oscuro upon a purple ground. Of the paintings on the walls little remains; it appears from some slight traces, that in the larger division curtains were painted in alternate perpendicular stripes of yellow and blue, as is the case in the Monastero Maggiore in Plate XI. On the two sides of the inner arch, dividing the two halls, are two large figures of St. Sebastian and St. Christopher: they have been much injured. The walls of the second division are in stone colour with a frieze of a Gothic pattern upon a red ground, painted pilasters and medallions, with heads in the spandrils. The plan of the church has the same letters of reference as the following Plates (2).

(1) The variety of colour in the ground of these friezes is very peculiar, but it produces a good effect; and monotony would have been inevitable without such a contrivance.

(2) A and B are the side chapels from which the ceilings of Plate VIII. are taken; D corresponding with Plate IX., which contains the walls *a b*, and *b c*.

PLATE VII.

THE GROINED CEILINGS OF THE CHURCH OF THE CERTOSA.

What we have admired as a whole, and in its general application in Plate II., we see here in detail and on a larger scale. Four principal modes of decoration are employed on the magnificent groined ceiling of this church. The first, and that which most frequently occurs, consists of golden stars upon a deep ultra-marine ground; the second and third (1) are given in the present Plate; a fourth will be found in the additional Plate 4, No. II.

Each compartment of the ceiling in the side aisles and choir is divided by groinings left in stone-colour, but flanked on each side with a border or frieze in white arabesque on a blue ground, divided at equal distances by small golden rosettes on a red ground. The same kind of arrangement exists in the nave and transept, except that the ground of the white arabesques is here of various colours. Over the arches in the side aisles, leading from one division of the groining into the other (*b*), and at the springing of the arches appear the busts and half-length figures of saints in natural colours on a blue ground. The arches along the walls with the small windows are bordered by yellow arabesques upon a bright red ground (2).

A, C, are the groined ceiling of the side aisles.
B, is one of the arches leading from one intercolumniation to the other, forming a right angle with the foregoing.
D, is the geometrical design of one of the little vaults in the small chapels of the transept, and the archivolt belonging to it.
a, *c*, are the patterns of the vault A, C, on a larger scale.
b, another of the little arches, with the half-length figure of a saint.

(1) The beautiful effect of the combination of green with blue, so contrary to the accepted rules of harmony, may teach us how, by the judicious employment of white lines and golden ornaments as means of union, the most opposite elements may be made subservient to a general and perfect harmony.

(2) The ornaments on the ceiling are gold in the original, but the arabesques on the walls are yellow.

PLATE VIII.

DECORATIONS ON THE VAULTS OF THREE OF THE SIDE CHAPELS.

Although all the fourteen side chapels have painted ceilings, only three of them are entitled, either from their originality or their beauty, to be pointed out as models. The ceiling marked A, nearly resembles the vestibule in its decorations, and it is probably by the same artists. Here, as well as on the ceiling marked C, which is by far the finest of the three, we find the ecclesiastical branch of decoration displaying its superior gravity and importance. Those spaces which in the Villa Lante (Plates 19 and 20) are so well employed for poetical subjects, are here dedicated to the representations of sacred personages.

On the ceiling A, are the patriarchs, Abraham, Isaac, Jacob, and Joseph; on the ceiling C, sitting figures of Carthusians. B, has a kind of pattern very much in use in the beginning of the sixteenth century, and well adapted for confined situations: we have some more instances of it in Plates 30 and XI.

All the borders of these ceilings are peculiarly well suited to the compartments to which they belong.: they are rich in their details where the design of the ceiling itself is massy; they are of a flowing and subdued character where glaring or isolated ornaments fill the central spaces. All the ribs are richly painted, the archivolts belonging to each intercolumniation are of great beauty and variety, and are engraved in Plate X. (1).

(1) The detached patterns given in this Plate are repeated in Plate X.

PLATE IX.

MURAL DECORATIONS OF THE TRANSEPT.

This Plate gives the best idea of the great richness and elegance of the decoration in this sanctuary. Assisted by the many painted openings, introduced on the large wall-spaces, the transept presents itself to the eye as a master-piece of art. Nowhere do we find fresco-paintings so intimately connected with, and subservient to, architecture, of which all the principal forms are here carried out with the most satisfactory illusion.

The composition in the lunette of the principal chapel, represents the family of Gian Galeazzo Visconti on their knees before the Holy Virgin: John Galeazzo offering her the model of the church; Filippo kneeling behind; and two others of his sons on the opposite side. This fresco is attributed to Bramantino (1), by whom are also probably the four saints on each side of the arch, and the angels on the entablature above, supporting shields on which the arms of the Visconti are blended with the mottoes of the Carthusians.

The groined ceiling of the transept is decorated with the golden stars, the small friezes near the ribs are upon grounds of different colours, and, instead of the rosettes, heads of cherubs are introduced.

The walls are in their natural colour of a grayish marble, but all the lower parts, with the smaller bas-reliefs, are painted in imitation of marbles of rather lively colours.

On the second wall, up to the frieze, on which infant-children and medallions are painted, the same arrangement is adopted. The lunette above this frieze is decorated with a rich architectural pattern; the space over the entablature, instead of being painted sky-blue, as in the former instance, is of a mellow salmon colour; and instead of the window, there is a half-length figure of a saint, in a circular opening, surrounded by a rich chaplet of foliage tied by loosely floating red ribbons.

Lastly, for the two angels, two golden vases are placed on the entablature.

(1) Bartolomeo di Antonio Scardi, called il Bramantino, because a pupil of the great Bramante, flourished about 1513.

PLATE X.

DETAILS OF THE PAINTED DECORATIONS OF THE INTERIOR.

The centre of this Plate is occupied by a painted door taken from the transept; the decorotions marked

a, belong to the transept, Plate IX.
c, are the springings of arches in Gothic patterns of intricate arrangement. The two patterns under the door are from the soffits of the archivolts of the side chapels. The paintings on the archivolts of the side chapels towards the nave are without any letters.
d, a soffit of a window.
e, are decorations on the *thickness* of the windows, and patterns recurring on the walls.
f, the design of the archivolt round the lunette; see Pl. VI.; for the colours see also add. Pl. 4, No. X.
g, belongs to Plate XI., representing the arabesques on the small frieze in the chapels.

The remaining details are from paintings on the walls in the transept.

CHURCH AND MONASTERY OF ST. MAURIZIO, AT MILAN,

CALLED MONASTERO MAGGIORE.

LUINI AND SCHOOL OF LEONARDO DA VINCI. 1500 TO 1520.

PLATE XI.

The elegant design given in the plate before us, is part of a very extensive ecclesiastical establishment, called "Il Monastero Maggiore," on account of its rich endowments and numerous privileges, enjoyed from very ancient times.

The church, built upon the foundation of a temple of Jupiter, is said to have been one of the three buildings (1) exempted by Barbarossa from the general destruction of Milan (2). Of the building of that epoch, however, few traces remain, except in the two towers, the one round, the other square (used as prisons for some of the Lombard martyrs), which are embellished with some coarse paintings and niches.

The present construction is chiefly the work of Dolcebono (3), a pupil of Bramante; the *façade*, however, is by Perovano (4). The church is divided into two parts, by a solid screen reaching to the height of the principal cornice. The half, which serves for public worship, is arranged in the same manner as the inner church, of which we have given the plan, and which belongs exclusively to the monastery. Great elegance of proportion is displayed in a triforium above a row of small chapels, which are unconnected with each other, while the triforium leads round the whole church. The architecture is of a refined Tuscan order, and *Bramantesque* in the truest sense.

The screen, dividing the two churches, is painted on both sides, by Luini, Antonio Campi, and Pietro Gnocchi; and the groined ceiling above the altar of the inner church, has some early frescoes, representing Patriarchs, Prophets, &c., of which the artist is not known. The whole ceiling of the church, forming one long vault over both divisions, is painted in Gothic tracery, which is out of harmony with the rest of the building, and has not a good effect, particularly as the back-ground is painted black.

The decorations of the inner-church are beautifully preserved; in the outer-church, little remains of the original paintings.

The historical compositions, covering the walls of both churches, form almost a gallery of works of the best artists of the Lombard school, and many of them are well preserved. The principal painters employed here, were Bernardino, and Aurelio Luini, Gaudenzio Ferrari, Calisto da Lodi, Lamazzo, and Pietro Gnocchi (5). This convent is appropriated to the nuns of several suppressed convents.

A, the elevation of that part of the building marked in the plan A, *a*, *b*.
a, *a*, the spaces with the painted tracery. The spaces between the saints in the chapels, and between the columns in the triforium, have real windows.
B, the section of the elevation.
C, the pilaster and archivolt of the entrance from the monastery, marked C in the plan.
The plan is divided lengthwise, in order to give the architectural arrangement of the floor. The triforium and the groining of the vault are on the same plan.
D, the small section with the Crucifix is the inner view of the screen, and comprises the space *c*, *d*, in the plan.

(1) The Cathedral St. Ambroggio, and the Monastero Maggiore.
(2) In the year 1162.
(3) Gian-Giacomo Dolcebono, 1497—1508.
(4) Francesco Perovano, 1565 (de Pagave's note to Vasari's Lives. Edit. of the Classici Italiani, V vii., p. 241.)

(5) Bernardino Luini flourished 1520; Aurelio Luini, third son of the former. Gaudenzio Ferrari di Val d'Uggia 1484—1550. Calisto Piazza, called da Lodi, 1524—1556. Rafaele Lomazzo flourished 1570. Pietro Gnocchi 1580. See Zani.

LIBRARY OF THE CATHEDRAL OF SIENA.

BERNARDO PINTURICCHIO AND RAPHAEL. ABOUT 1503.

PLATE XII.

That portion of the cathedral of Siena, called the Libreria, was built by Cardinal Francesco Piccolomini, about 1494, to receive the valuable books which Pope Pius II. had left to the town of Siena; and in it were formerly preserved some splendid missals, of which, comparatively speaking, only a small part now exists, since many of them were carried to Spain, and others have been transferred to the town-hall of Siena.

A commission to decorate the walls of this extensive hall with scenes from the life of Eneas Silvius Piccolomini, afterwards Pope Pius II., was given to Pinturicchio. Aware of his own deficiencies, he engaged his young friend and fellow-pupil, Raphael d'Urbino, to furnish him with the compositions; but beyond the mere design, of which two finished drawings have been preserved, (1) it has not yet been accurately settled what share Raphael took in the execution of the work, nor is this the place to enter into such a question. Those who are interested in the subject may consult the learned dissertations of Rumohr, Passavant, and others (2). For our own part, however, we are of opinion that the artist who painted the chapels in Sta. Ma. del Popolo and Araceli in Rome, and the altar-piece in St. Girolamo at Perugia, was quite able to paint what we see on the walls of the Libreria. But be this as it may, no one has ever doubted that Pinturicchio was the author of those accessories of which we are now speaking, and of which we have given the choicest specimens in the present plate, viz., the beautiful infants supporting the Piccolomini arms, and the exquisite arabesques on the pilasters and in the ceiling. The difficulty of preserving harmony in so rich and varied a decoration was, indeed, considerable; but it has been satisfactorily overcome. Great taste and discernment have been shown by the artist in selecting colours which, by their sombre masses, accord with the dignified character of the place. It is not so easy to understand the strange arrangement of the ceiling, in which we find Christian virtues blended with heathen fables; whether there existed formerly a key to this mixed style, which was so prevalent at the period when a renewed acquaintance with the classics influenced the public taste, we do not know; but it is not to be presumed that these heterogeneous materials were brought together without reflection or purpose.

(1) The one with the Sposalizio on the left hand of the plate exists in Perugia, in the possession of Count Baldeschi; the other, representing Enea Silvio at Ancona, is in the public museum in the Palazzo degl' Uffiej at Florence.

(2) Rumohr's Italiänische Forschungen, V. iii. p. 13—17. J. D. Passavant, Raphael von Urbino und sein Vater Giovanni Santi, V. i., 70—71.

Of this part of the ceiling, as being foreign to our object, we have only presented as much as was necessary to show its distribution and colours.

The floor of this room, of which we have given a specimen in the Plate containing the key to the colours, is new, but taken from the old design; and as it contributes essentially to the perfect harmony of this magnificent Hall, we have not thought proper to omit it. The preservation of the paintings may be considered perfect. In the centre of the Plate representing the narrow side of the Hall, with the entrance leading from the church, are represented two of the subjects of Piccolomini; the bas-relief above the door is by Giacomo della Guercia; the book-cases and the whole arrangement of the walls will be easily understood.

A, shows the arabesques in the ceiling on the long side of the hall.
B, are two of the painted pilasters between the historical subjects; the infants are the natural colours, as are also the arms.
C, is the section of the hall, with the entrance from the church, and the book-cases.
D, is the fourth-part of the ceiling to show the arrangement of the colours in the spandrils, soffits, etc. etc.

The finest of the missals now existing in the Libreria are by Fra Benedetto di Madera, who flourished from 1475 to 1490.

The group of the three Graces in the centre of the hall is one of the masterpieces of the Grecian chisel: it was there at the time of Raphael, who studied its exquisite outlines, and Marc Antonio engraved it. See Bartsch's Peintre-graveur, V. 14, N°. 340. Amongst the prints representing the historical compositions, those by C. Lasinio, in his "Raccolta delle più celebri pitture di Siena," are the best. For the design and the colours of the pavement, see Key to the Colouring, N°. XII.

THE CEILING OF THE CHOIR IN STA. MA. DEL POPOLO IN ROME.

PINTURICCHIO—1506.

PLATE XIII.

The exterior of the church of Sta. Maria del Popolo gives a better promise than most of the exteriors of the sacred buildings in Rome. The great predilection which the Popes Sixtus IV. and Julius II. had for this church, raised it into such esteem that many of the distinguished courtiers and other personages of that time chose it for their last resting-place. Owing to these circumstances this church has become a museum of art. Raphael, Pinturicchio, and Sebastian del Piombo adorned it with paintings and mosaics (1); Sansovino (2), the Rosellini (3), and Raphael (4) with sculptures; Guglielmo da Marsiglia, with some of the finest glass-paintings; while the carvings, tarsias, (5) and all the other appliances of art, are of equal excellence in their kind. The paintings of Pinturicchio, which have here furnished one of the richest of the pages of this work, form the beautiful decorations of the vault above the high altar. This vault was painted about 1506: the centre of it is occupied by the Coronation of the Virgin, to whom the church is dedicated. Very beautiful are the four medallions with half-figures of the Evangelists, between which four of the Sybils, with their names upon tablets, Persica, Delphica, Cumana, and Eritrea, and their prophecies in relation to the advent of Christ, are placed in recumbent attitudes. As supporters of the emblematical vault, we have at the foot of each spandril the great doctors of the Church—St. Augustin, St. Gregory, St. Ambrose, and St. Jerome, pontifically attired, and seated under stately niches. The whole is surrounded with beautiful bands and frames of arabesques, and tastefully arranged meanders. The colour of the ground varies from deep orange to delicate green, according to the colour of the inner decorations, as is explained in the key to the colours.

(1) I Mosaici della Capella Ghigiana incisi da L. Gruner. Roma, 1839, fo.
(2) Andrea Conducci detto del Sansovino.
(3) Bernardo and Antonio Gambarelli, called i Rosellini.
(4) The statue of Jonas in the Capella Ghigiana. Passavant—Raphael, &c. t. i. p. 249, t. ii. 437—and Giov. Martinelli le cose maravigliose della citta di Roma, 1589.
(5) Tarsia or opera di commesso, inlaid work, a kind of wood mosaic, an art, according to Vasari, (I. Introduzione, c. xxxi.,) brought to perfection by Fra Giovanni Veronese.

B, the section of the arched ceiling.
C, D, the arabesques under the figures of the Doctors of the Church upon gold ground.

PAINTINGS OF ONE OF THE COMPARTMENTS OF THE GROINED CEILING OF THE CATHEDRAL OF ALBI,

IN FRANCE.

ITALIAN SCHOOL, 1502—1512.

PLATE XIV.

The Cathedral of Albi, dedicated to St. Cecilia, is a building of considerable importance, and the largest ecclesiastical construction of brick to be found in France, the span of the ceiling being 88 feet; the building was commenced in the year 1282, and carried on through more than two centuries when its decorations were undertaken; these are of that early Italian character which we admire in the missals of that epoch. They are full of meaning, of very good design, and of a chaste effect of colour; at the same time that the abundance of gilding and the rich azure backgrounds impart to them a character of great richness.

The design which we have given, and for which we are indebted to the architect, Mr. Viollet Leduc, who has completely restored the building, represents as the principal subject the Annunciation, with SS. Cecilia and Valerian in the attitude of prayer, the figure of the Almighty is presiding over this solemn event, while angels extend the wreaths of celestial roses peculiar to those saints; the busts of four other female saints occupy some painted openings; at the two ends of the compartment two larger figures, representing theology and music, surrounded by angels, symbols, and inscriptions, complete the whole, which is of a very pleasing and festive character.

It may not be superfluous to observe that, the ceiling being arched, the archangel Gabriel appears in reality opposite to the Virgin.

Graceful scrolls, with little angels between them, fill on each side the small ceiling marked n on our plate.

(1) See Murray's Handbook for Travellers in France, route 116; and Guide Pittoresque du Voyageur en France, &c., &c. Paris, Didot, frères, 1838, Vol. IV., Department du Tarne.

THE CHAPEL AT BELCARO.

BY BALTHAZAR PERUZZI.

PLATE XV.

The Villa of Belcaro, situated at the distance of about three miles from Siena, although of very remote origin, received its present form and embellishments under the liberal auspices of Crescenzio Turamini, one of Siena's most wealthy bankers, within the years 1525 to 1535; its architect and decorator being no less than Balthazar Peruzzi; this villa belongs now to the noble family Camajoli.

The palace contains besides other paintings the celebrated "Judgment of Paris," perhaps Peruzzi's finest work in fresco, although in point of composition it is a free translation of Raphael's; portions of the ornament surrounding it are given on the title-page of the present work.

Many fine frescos and stuccos adorned formerly a small loggia which is unfortunately too much injured to form a subject for a plate, but the high estimation of this renowned master invites us to convey, by a few words at least, the system of decoration observed in this feature, and thus to save from utter oblivion the smallest fragment of his admired productions. Three little cupolas form the ceiling of the loggia, of which the centre one is divided by bays or compartments similar in system to those of the chapel; the other two at each end are covered with such trellis-work as may be seen on Plate I of the Loggia at the Vatican. The centre ceiling, with the compartments, has the three graces in the middle, Apollo, with Daphne, and Orpheus, in two of those forming the cross at right angles, and other mythological subjects, of most of which only traces remain in the corner bays; part of the latter ones is occupied by small double compositions which may have formerly conveyed a meaning, now utterly lost to us; they represent a female peasant of Albano and a white horse below—a kind of Hagar in the desert, and a stag below—the same scene with the child bleeding, with a stag, and a mother with her child and a chesnut horse below. The walls are all destroyed by whitewash, the fine lunettes at the two ends and behind the three little cupolas are adorned with recumbent figures surrounded by arabesques, and by a rich festoon of fruit and flowers (1).

The small chapel, however, is in a better state of preservation, and a worthy model for similar buildings, being unsurpassed for elegance of proportions and tasteful arrangement of decoration. The ceiling represents a framework forming nine compartments, the centre one containing the coat-of-arms of the Turamini family in coloured and glazed terra cotta, surrounded by genii; the four bays at right angles with the centre are filled with imitations of tapestry representing the four Evangelists; the four compartments within the spandrils contain each two female figures in light flowing drapery supporting a candelabrum, and standing out in brilliant relief from the deep blue sky of the background.

The variety of colours introduced into the bands dividing these compartments complete the rich harmonious effect of the whole, in which respect the decorations of this ceiling are as instructive as they are agreeable.

A comparison with Ponce's plate of the baths of Livia (2) will show how judiciously Peruzzi borrowed, and how he improved the original by his beautiful arrangement of colours.

(1) See Cenni Storico artistici di Siena e suoi Suburbi di Ettore Romagnoli, Siena 1840, and Murray's Handbook for Central Italy, Route 26.

(2) Arabesques antiques des Bains de Livia, par M. Ponce, Paris, 1789. Plate 2.

PAINTED SOFFITS OF THE WINDOWS IN THE CHURCH OF ST. SIGISMUND, NEAR CREMONA.

BY BERNARDINO GATTI.

PLATE XVI.

This church owes its early restoration and sumptuous enrichments to the respect in which it was held by Francisco Sforza and Beatrice, the daughter and heiress of Jean Maria Visconti, Duke of Milan, who celebrated their marriage within its walls, an event which changed the dynasty of the rulers of Lombardy.

This building may be said to have been the school of competition for the Cremonese painters: Antonio, Giulio and Bernardino Campi, the brothers Gatti, and Camillo Boccacini, emulating each other in this monument with their finest productions in fresco, and that to such an extent that hardly one square inch of space is left unadorned; the soffits therefore from which we have selected the present illustrations offer but an imperfect idea of this gorgeous work of art. Nevertheless the character of the whole may be gathered from them, for though subordinate in position, they display much beauty and power of imagination, while the arabesques surrounding the biblical scenes, if not so pure in taste, artistically speaking, as might be desired, are yet excellent models for arrangement of lines and harmony of colour.

Concerning these latter however we must content ourselves with saying, that each component part of the arabesques is in its natural colours, that the biblical subjects are grisailles, and that the backgrounds throughout are of a rich and deep gold colour.

VIEW OF THE EXTERIOR OF THE CHURCH OF ST. BERNARDINO, AT PERUGIA.

BY AGOSTINO FIORENTINO—1461.

PLATE XVII.

This elegant façade, in which the classical proportions have already assumed those of the cinquecento, was built and embellished with statues and has-reliefs by Agostino of Florence, whom Vasari calls the brother of the elder Lucca della Robbia, but who in a document given by Baron von Rumohr (1), and by Dr. Gaye (2), is called "Magister Augostinus Antonii Gucci." Be this as it may, certain it is that Agostino, with Lucca della Robbia, contemporaneously worked in terra cotta, and though almost all the sculptures of this façade are executed in marble, those of the saint to whom the edifice is dedicated, and the eight surrounding angels and seraphims with musical instruments, are worked in the former material, and are glazed.

The architectural portions of the building consist of marbles of various colours, while the blue background to the pediments and to the large central lunette completes the very chaste polychromic effect of the whole. The four statues within the lateral niches represent in the upper tier the Annunciation, and in the lower St. Costanzo and Ercolano; the numerous has-reliefs illustrate the acts and miracles of St. Bernardino. Above the architrave of the door is an inscription citing the author of the work "Opus Agostino Fiorentini lapicidæ," while the principal frieze gives the date of its completion.

(1) Rumohr, Italiänische Forschungen, Vol. II., pp. 296 and 372.
(2) Carteggio inedito d' Artisti dei Secoli XIV. XV. XVI. del Dott. Giov. Gaye. Vol. I. lett. lvxix.

DECORATIONS OF THE EROLI CHAPEL AT SPOLETO.

BY JACOBO SICILIANO, ABOUT 1500.

PLATE XVIII.

This chapel, now used as the sacristy of the Cathedral of Spoleto, was erected by Francesco Eroli, who occupied the episcopal see of Spoleto from 1497 to 1540.

Notwithstanding the emphatical praise of a document of the time which proclaims Jacobo Siciliano "Il più grande pittore de' tempi suoi," little more is known of him than that he was the son-in-law and assistant of Giovanni Spagna, one of Perugino's best pupils.

Our plate presents however a fine specimen of his talent; the upper part, with the four patriarchs, each in an octagon compartment, is of an agreeable and skilful arrangement. Adam, Abraham, Noah, and Moses are still further illustrated by the small pictures on each side of the patriarchs, as for instance the burning bush on the left of Moses, and on his right the exodus of the Children of Israel.

At the upper part of each of these octagon openings is a circle, on which some lovely children are playing; the groins of the vaulted ceiling are covered with rich festoons, and the whole is altogether of a cheerful character, not unlike what we meet with at the Farnesina (Plate 30) at a much later period.

At the lower part of the plate a section of the chapel has been given, to illustrate the fine combination of painting and marbles; every part is richly decorated, and even the classic arabesques in the deep recesses of the windows are of great elegance.

THE KEYS FOR COLOURING THE PLATES OF THE PALACES AND ECCLESIASTICAL BUILDINGS.

PLATES XIX. AND XX. OR 55 AND 56.

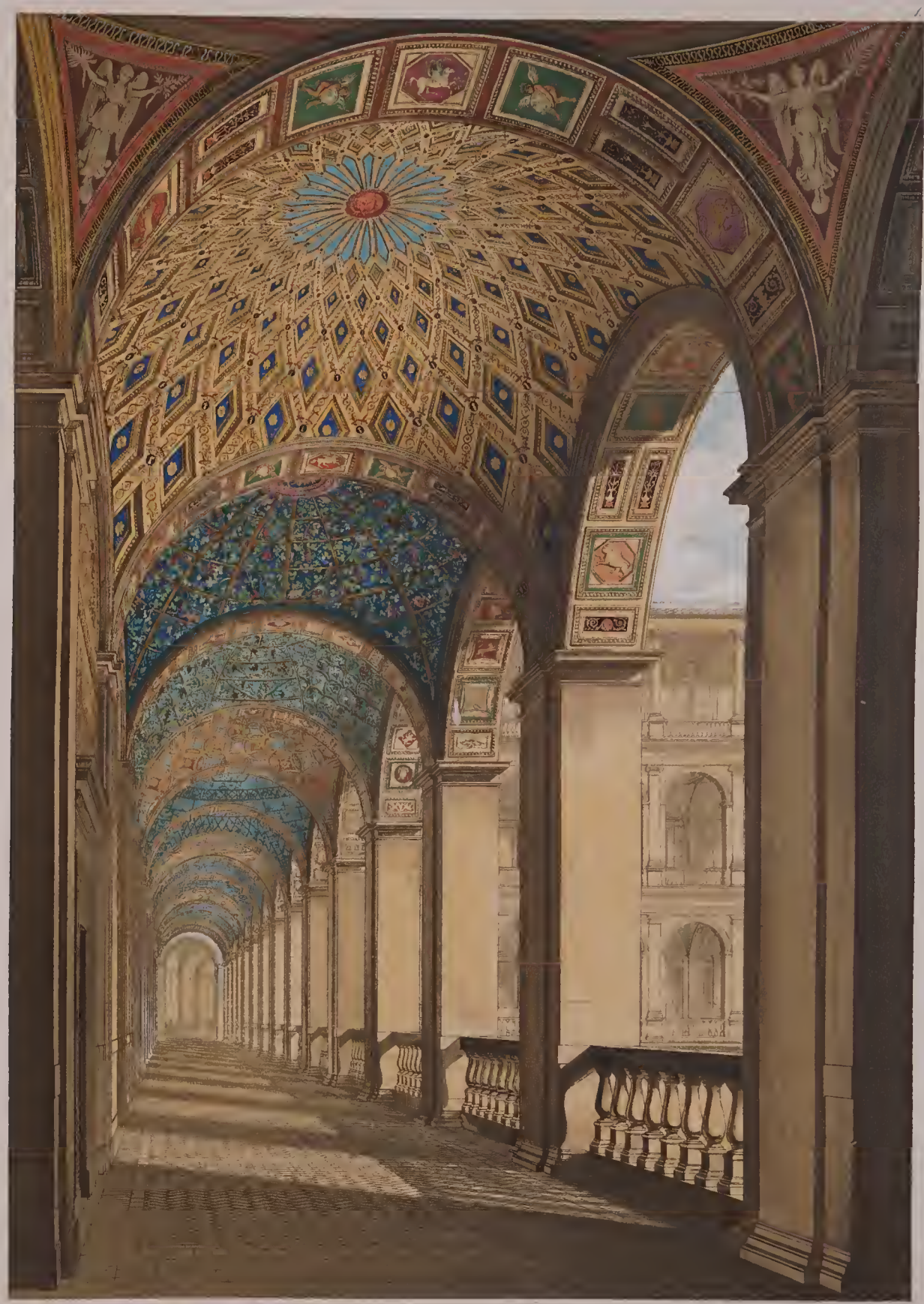
No difficulty will present itself in applying to each outline plate the coloured portions which belong to it, and it will be sufficient to observe, that when on Plates 55 and 56 the mouldings are given in yellow colour only, they are gilt in the originals.

That the yellow backgrounds in panels and spandrils of Plates 2, 11, 14, 18 (the small panels in the archivolt), 29, 30, and V. are also in the original decorations, colour only.

That the few marbles given on Plate 56, and marked with the letters *a* to *f*, represent, "*a.* fior' di Persico, *b.* giallo antico, *c.* giallo brucciato. *d.* Africano, *e.* verde antico, and *f.* serpentino antico;"

And lastly that the four repetitions from Plate X. serve to correct some small errors in the tints of that fully-coloured plate.

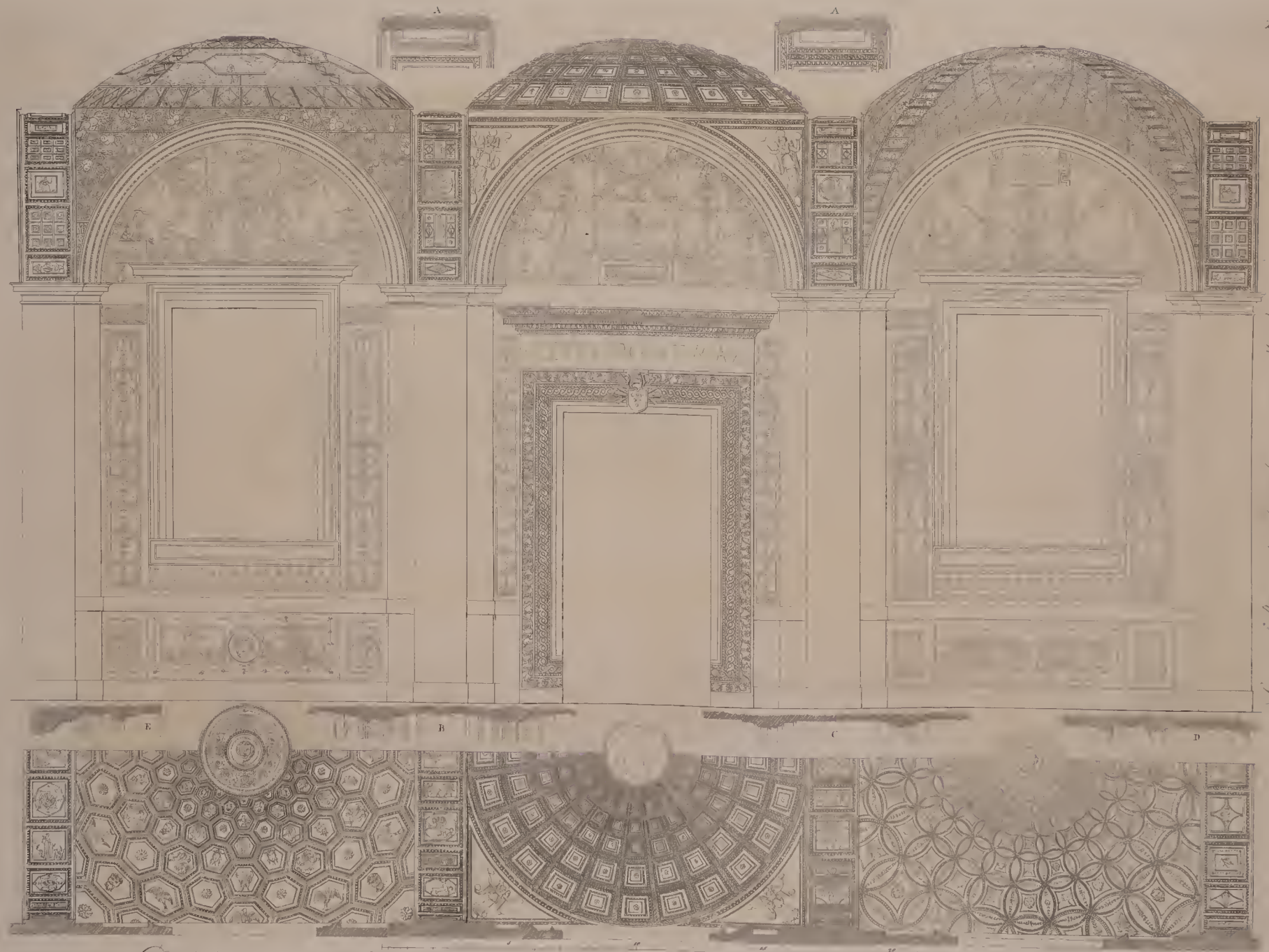
FINIS.



Innere Ansicht von der Gallerie des ersten Stocks im Hofe der Logen | Vue interieure de la Gallerie du premier Etage de la cour des Loges

Perspective view of the first loggia

M. F.



Gallery of Part of the Vatican

Durchschnitt von einem Theil dieser Gallerie des ersten Stocks. § Coupe d'une partie de la Gallerie du premier Etage.

I.G.G.

Innere Ansicht der Gallerie des zweiten Stocks im Hofe der Logen | Vüe interieure de la Gallerie du second étage de la Cour des Loges

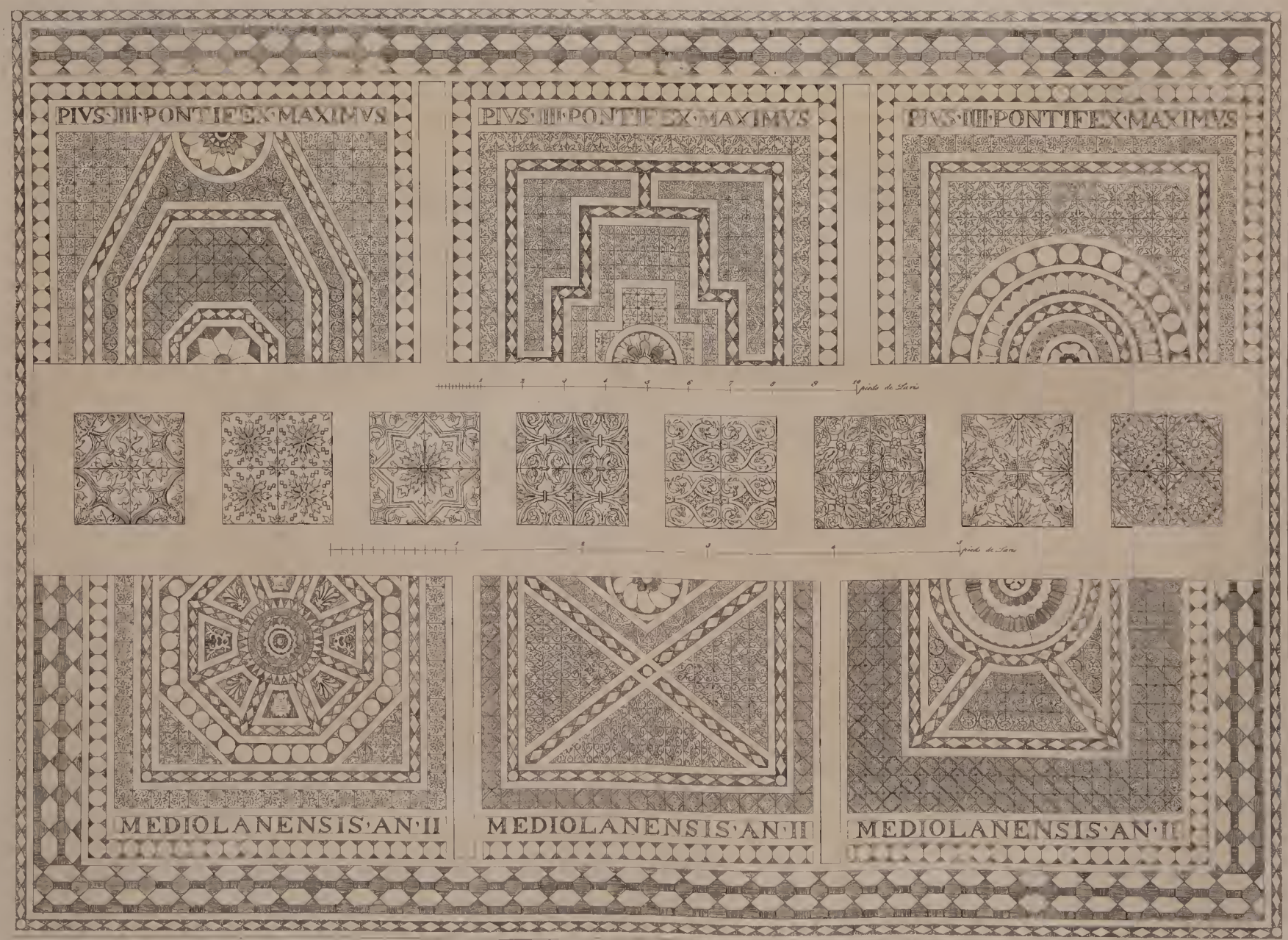
3

The second or middle loggia

Innere Ansicht von der Gallerie des dritten Stocks im Hofe der Logen.

Vue interieure de la Gallerie du troisieme Etage de la cour des Loges

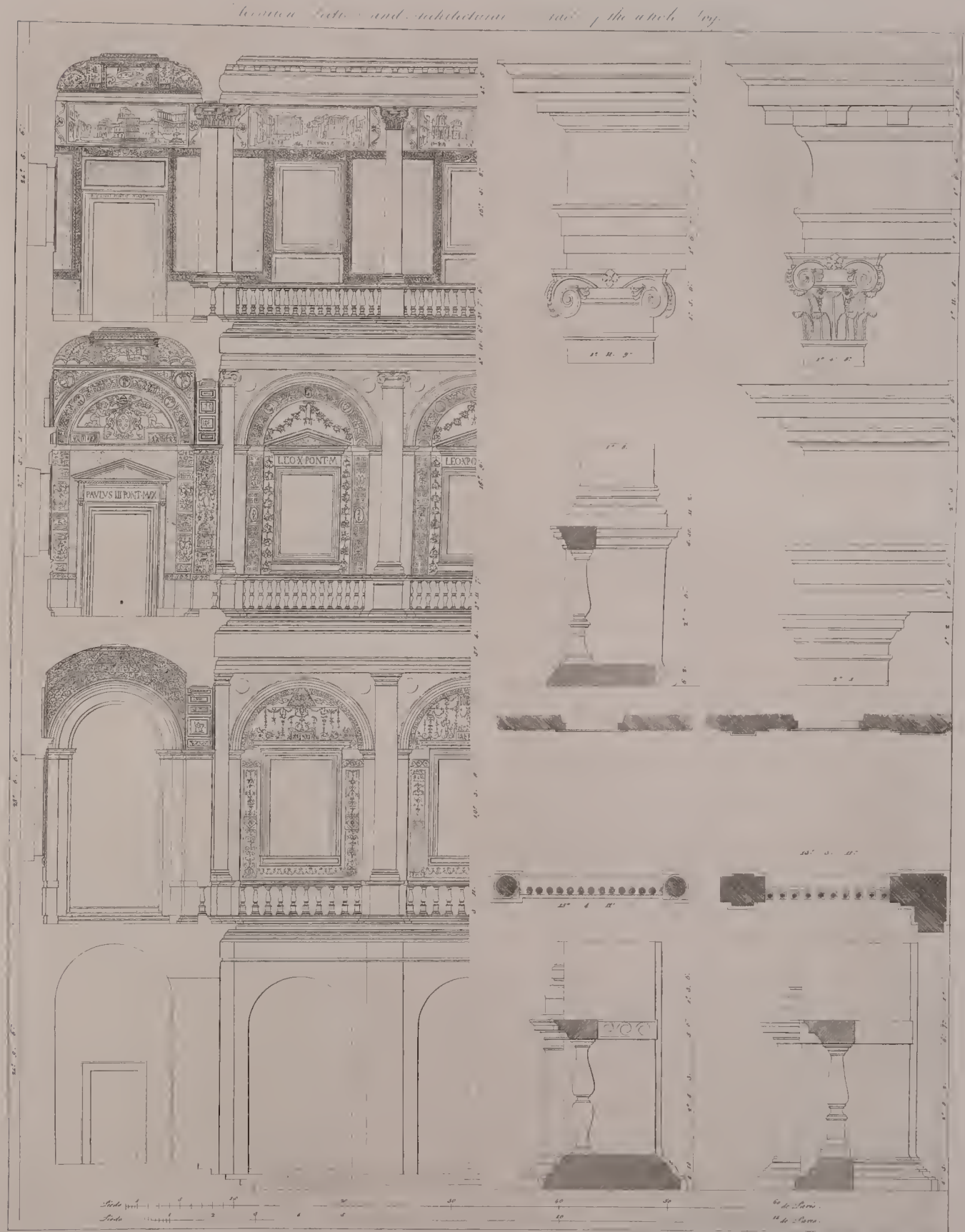
Perspective view of the 4th third loggia 1520 1650



Details of the Pavement of the third Stage

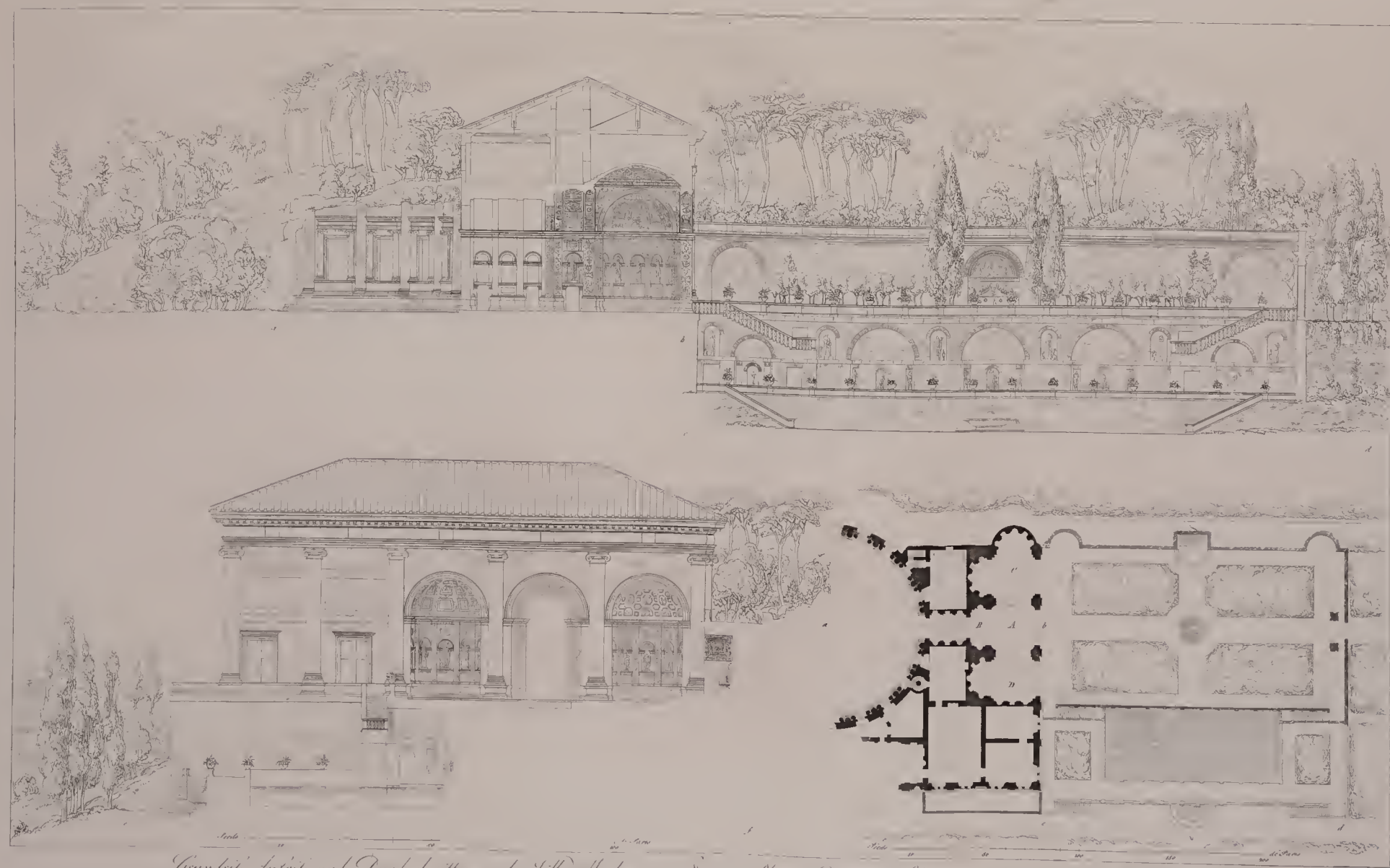
Einzelne Theile von dem Fußboden in der Gallerie des dritten Stocks. § Détails du pavé de la Gallerie du troisieme Etage

I. Th.



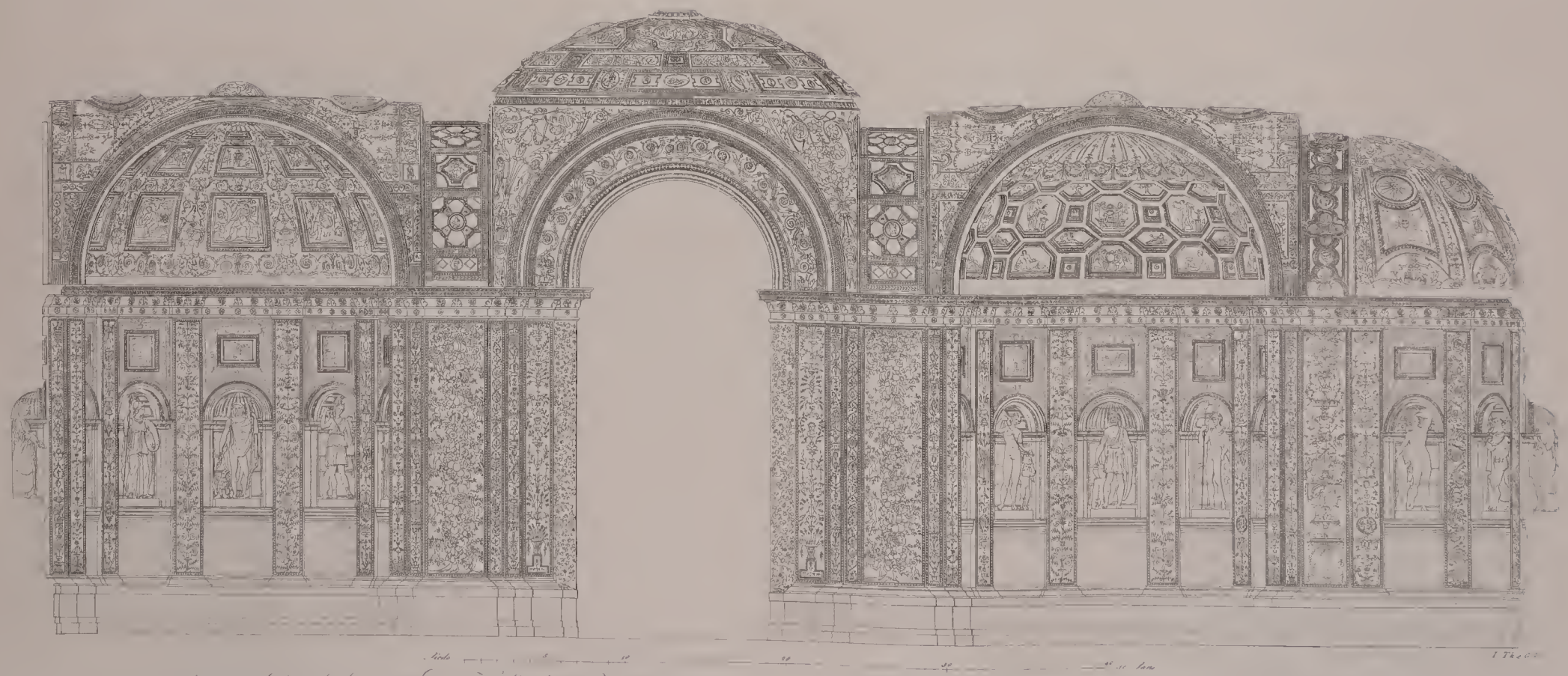
Aufriss, Durchschnitt und einzelne Theile von dem Hofe der Logen im Vatikan.

Élévation et Coupe de la cour des Loges du Vatican avec des détails.



Grundriss, Aufriss und Durchschnitt von der Villa Madama. — Plans, Coupes et Élévations de la Villa Madama.

Plan, Coupe and Elevation of the Villa Madama



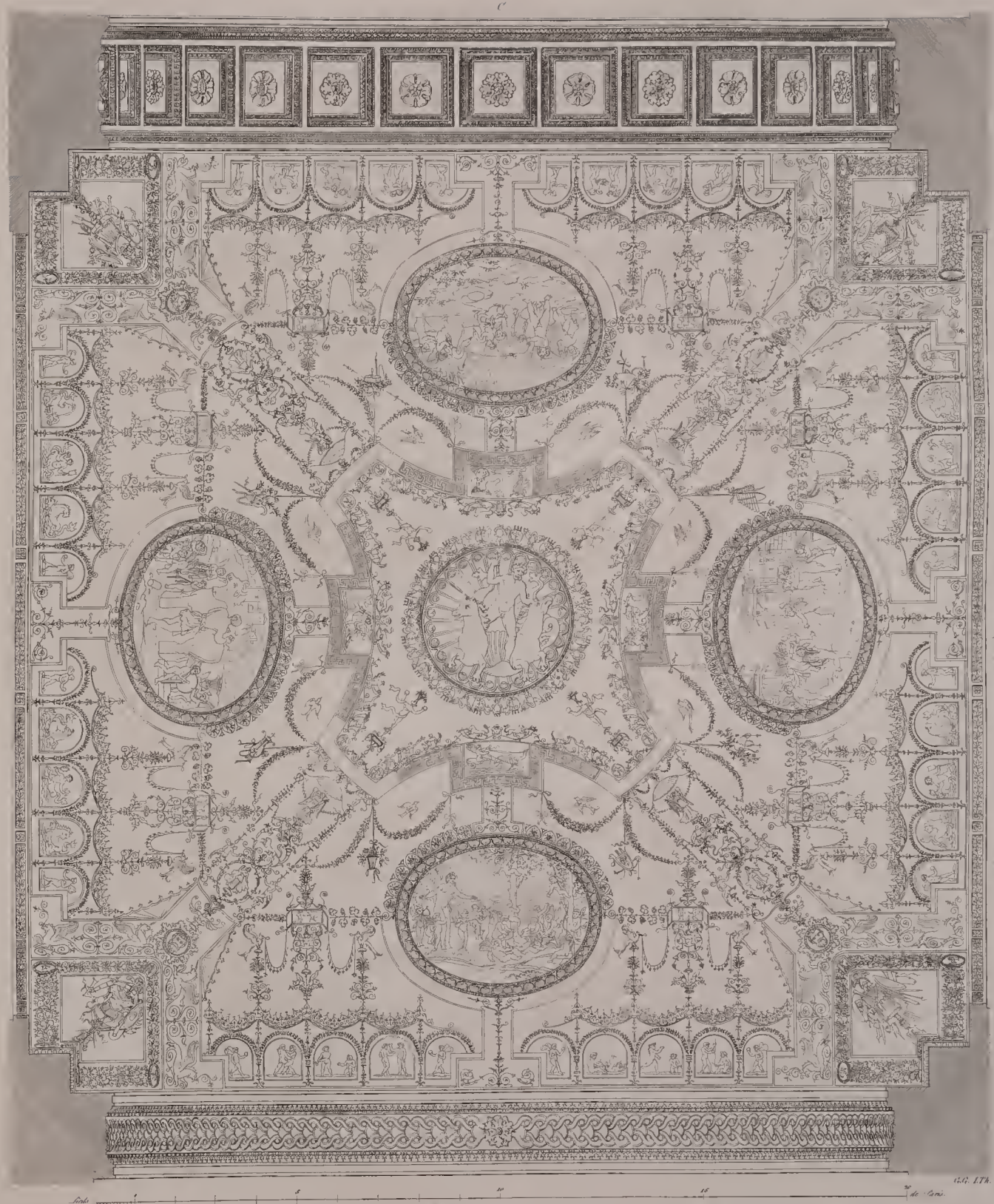
Langen Durchschnitt von der Halle der Villa Madama

Longitudinal Section of the Loggia of the Villa Madama

Profil de la Longueur du portique de la Villa Madama

Verzierung des mittlern Gewölbes in der Halle der Villa Madama. § Décoration de la voûte au milieu du portique de la Villa Madama

Decorations of the Dome &c in the Villa Madama

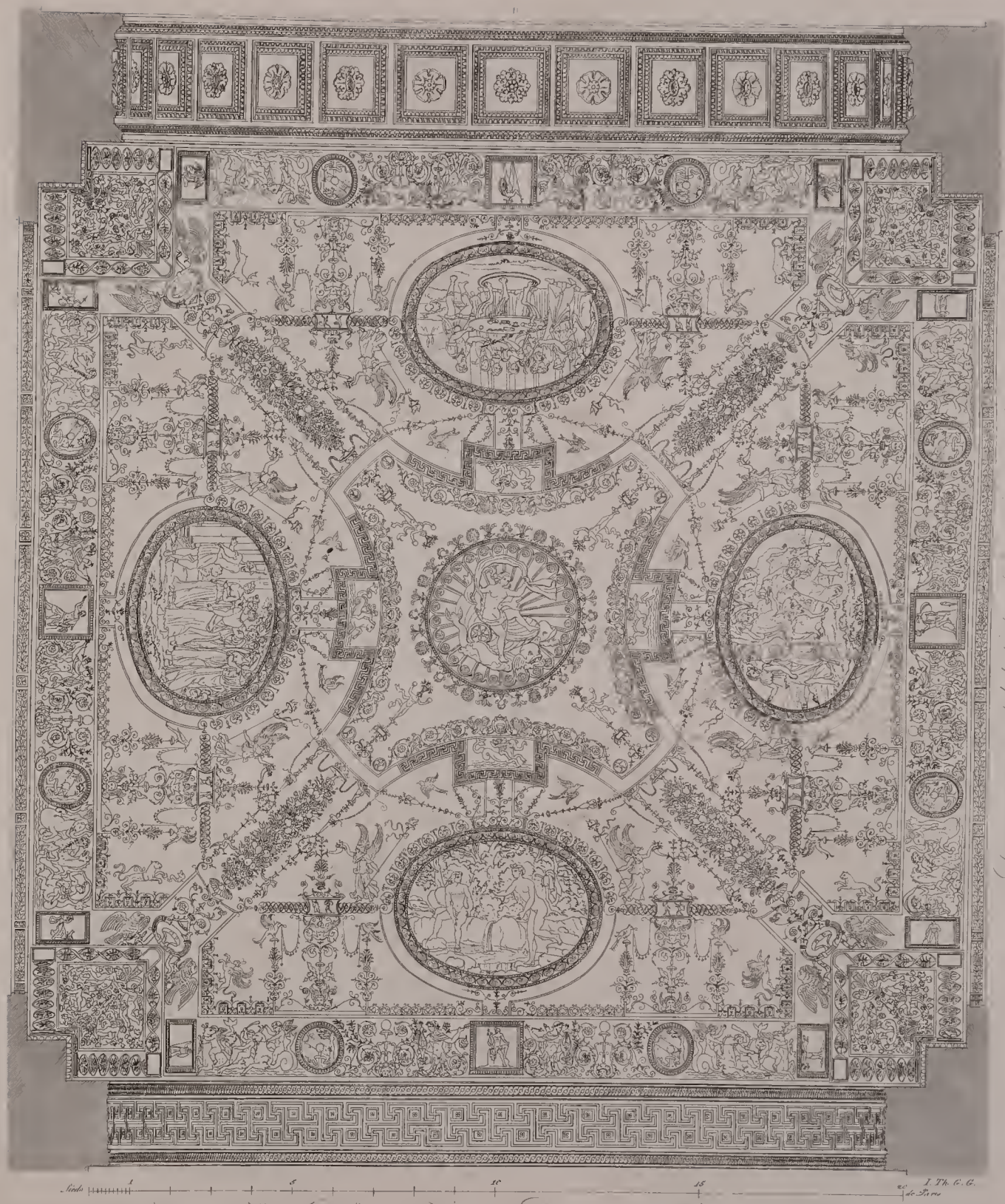

Fuss
5
10
15
20 de Paris.
G.G. LTh.

Verzierung eines Kreutz-Gewölbes in der Halle der Villa Madama.

Décoration d'une voûte d'arête du Portique de la Villa Madama.

Fragments of the Vaulted Ceiling of the Villa Madama

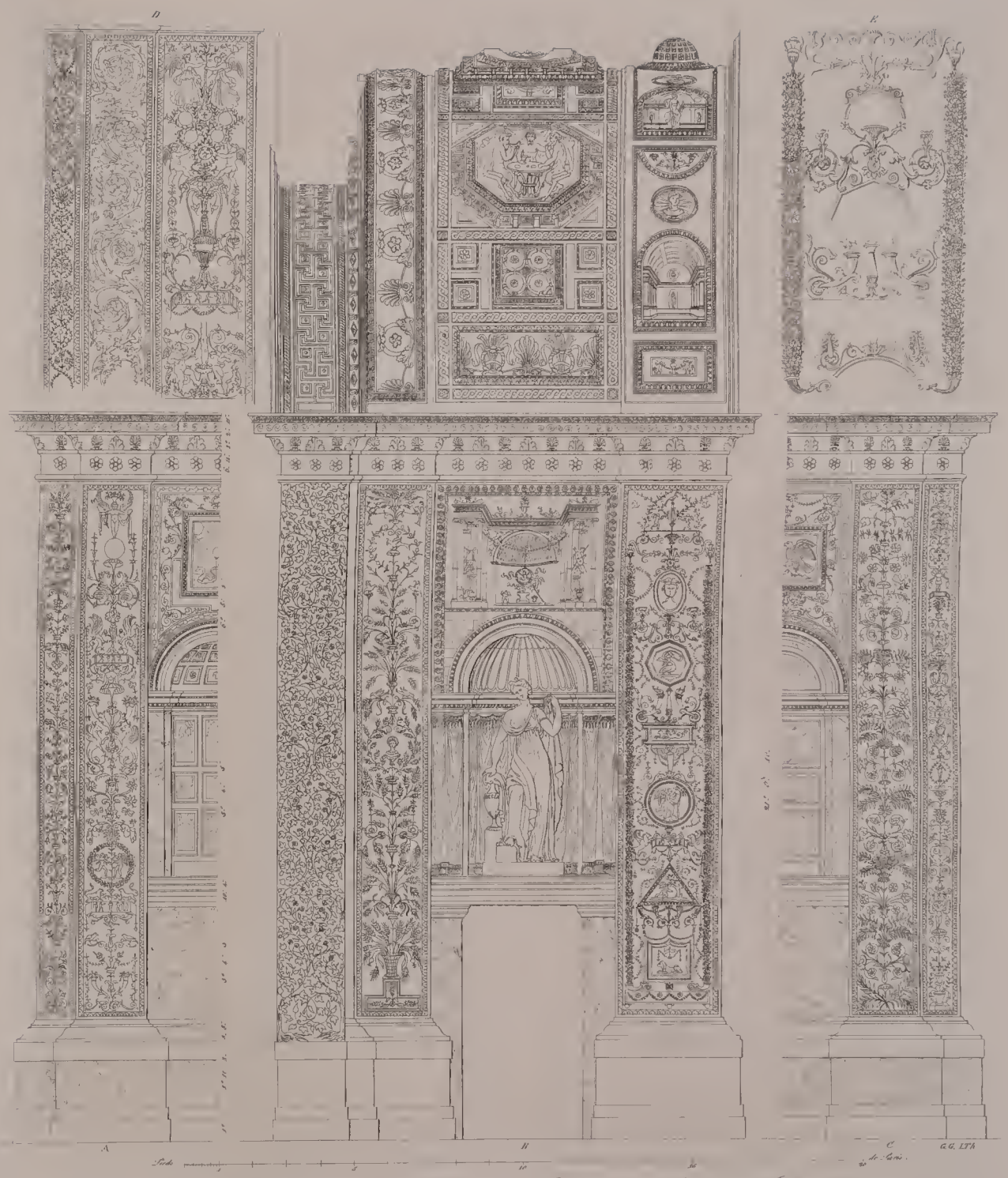
10



Verzierung eines Kreutz-Gewölbes in der Halle der Villa Madama.

Décoration d'une voûte d'arrête du Portique de la Villa Madama.

Ceramic of the Richard Lindberg Collection, Madama



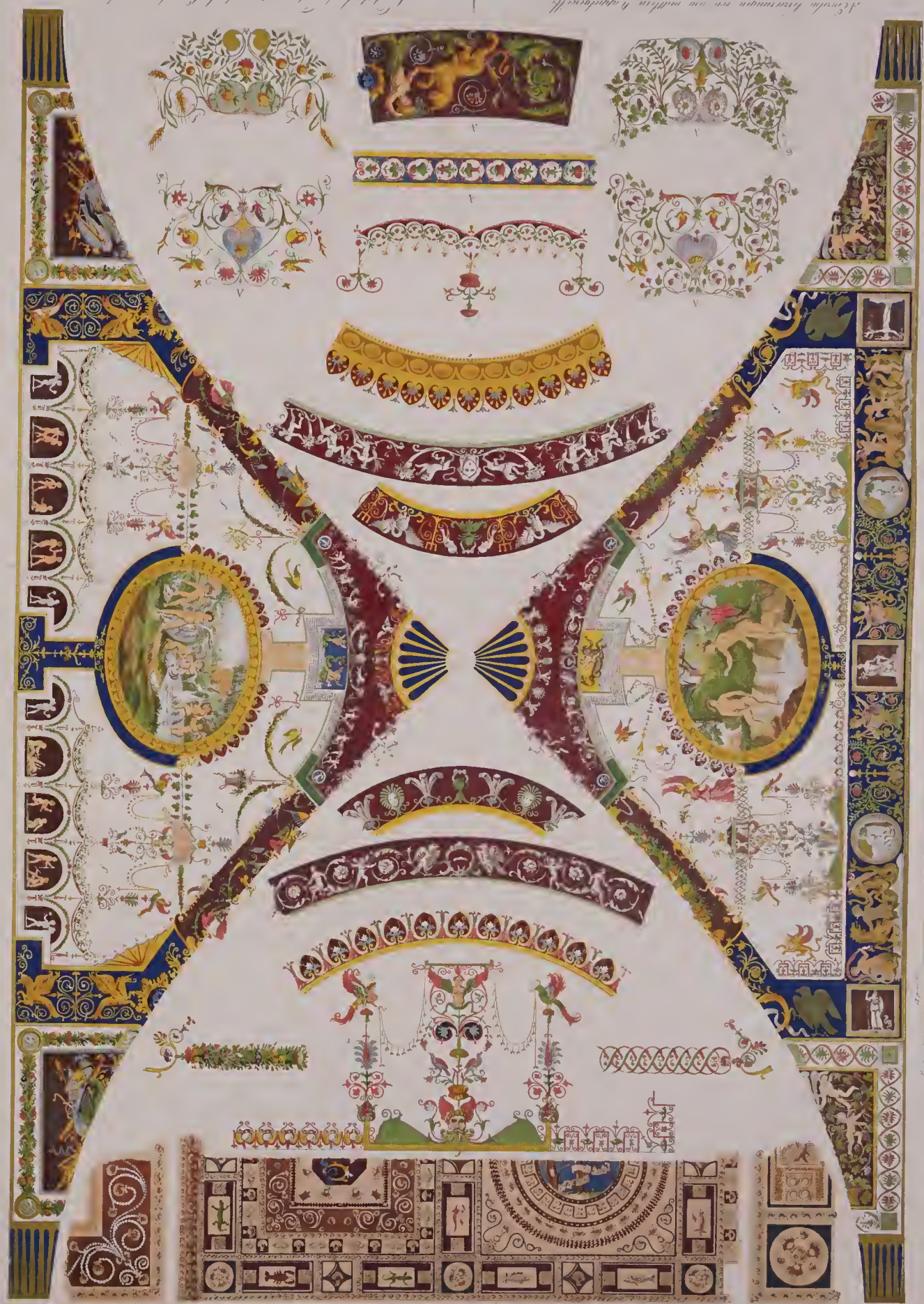
Einzelne Theile von Verzierungen in der Halle der Villa Madama.

Details of the Decorations of the Vestibule B in the Villa Madama

Détails des Décorations du Portique de la Villa Madama.

12

F. A.



Verzierung des Gewölbes mit Muscheln und Mosaik in der Grotte (Grundplan) | Décoration de la voûte en Mosaïque et coquillages de la Grotte (Plan)

Entwicklung von den Frontispizen C D an der Wand der Villa Madama

Développement des frontispices C D de la paroi de la Villa Madama

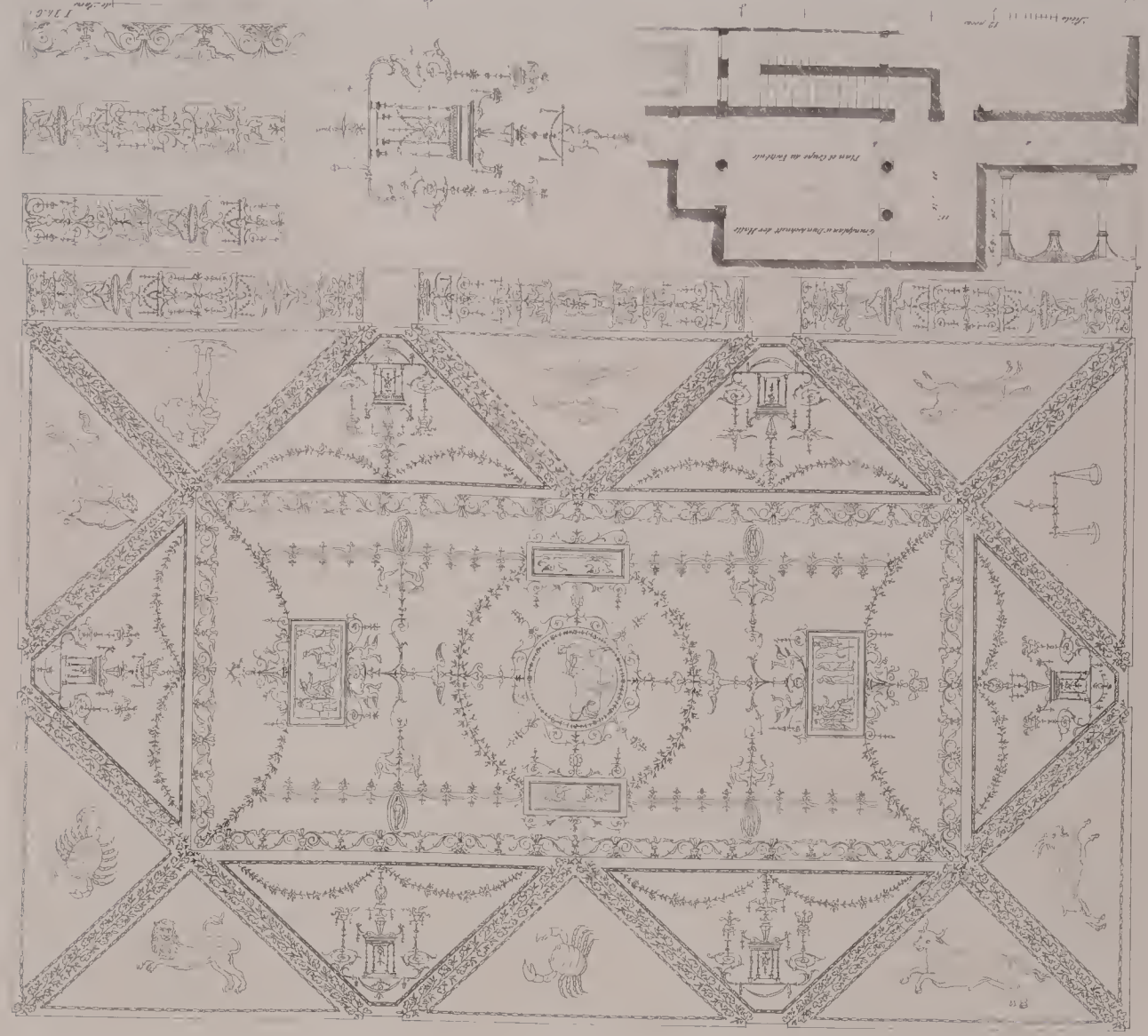
Development of the ground arches C and D, and the mosaics and shell work of the fountain

M. F. A.

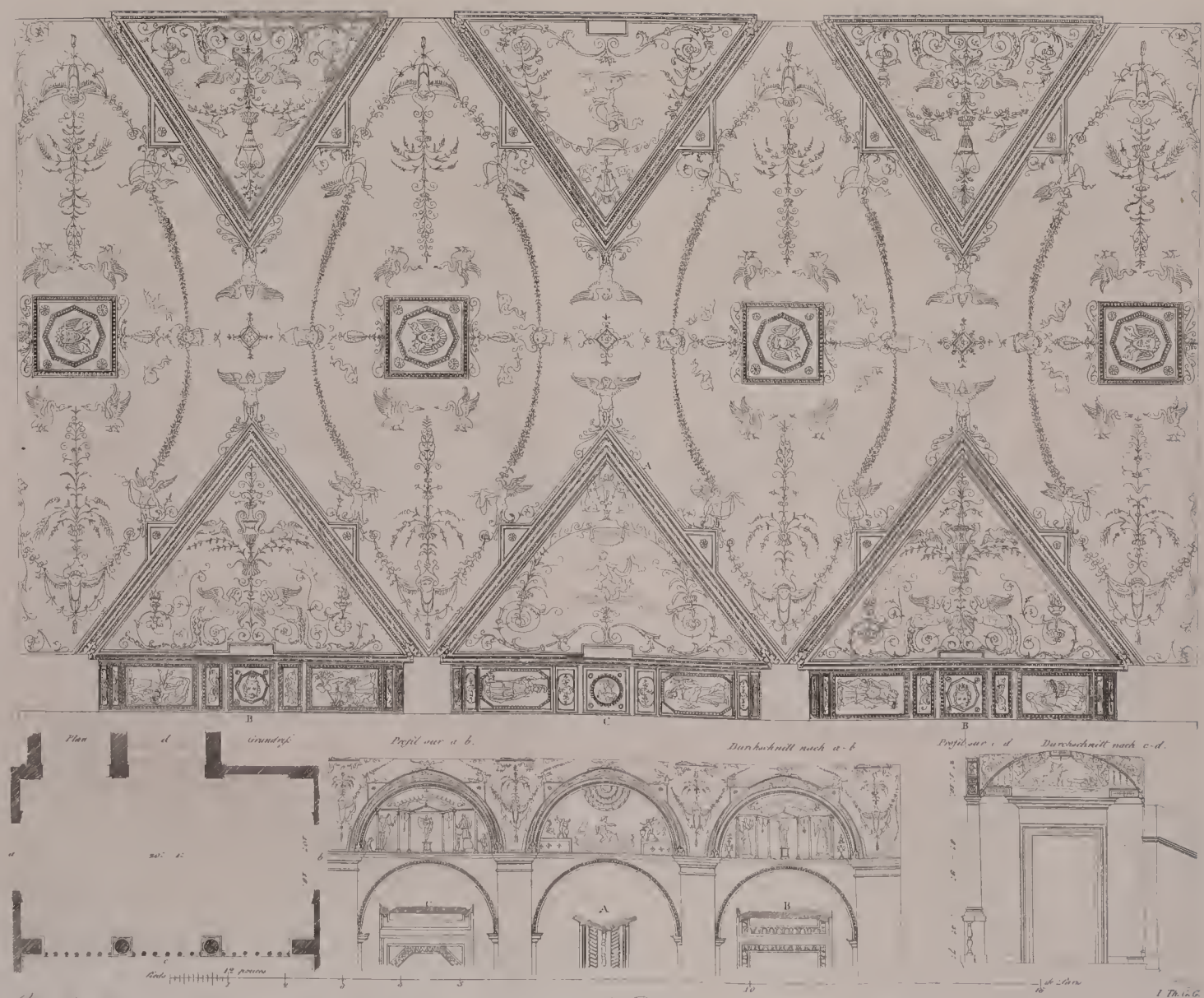
Gemalte Verzierung in der Villa Ponintowsky

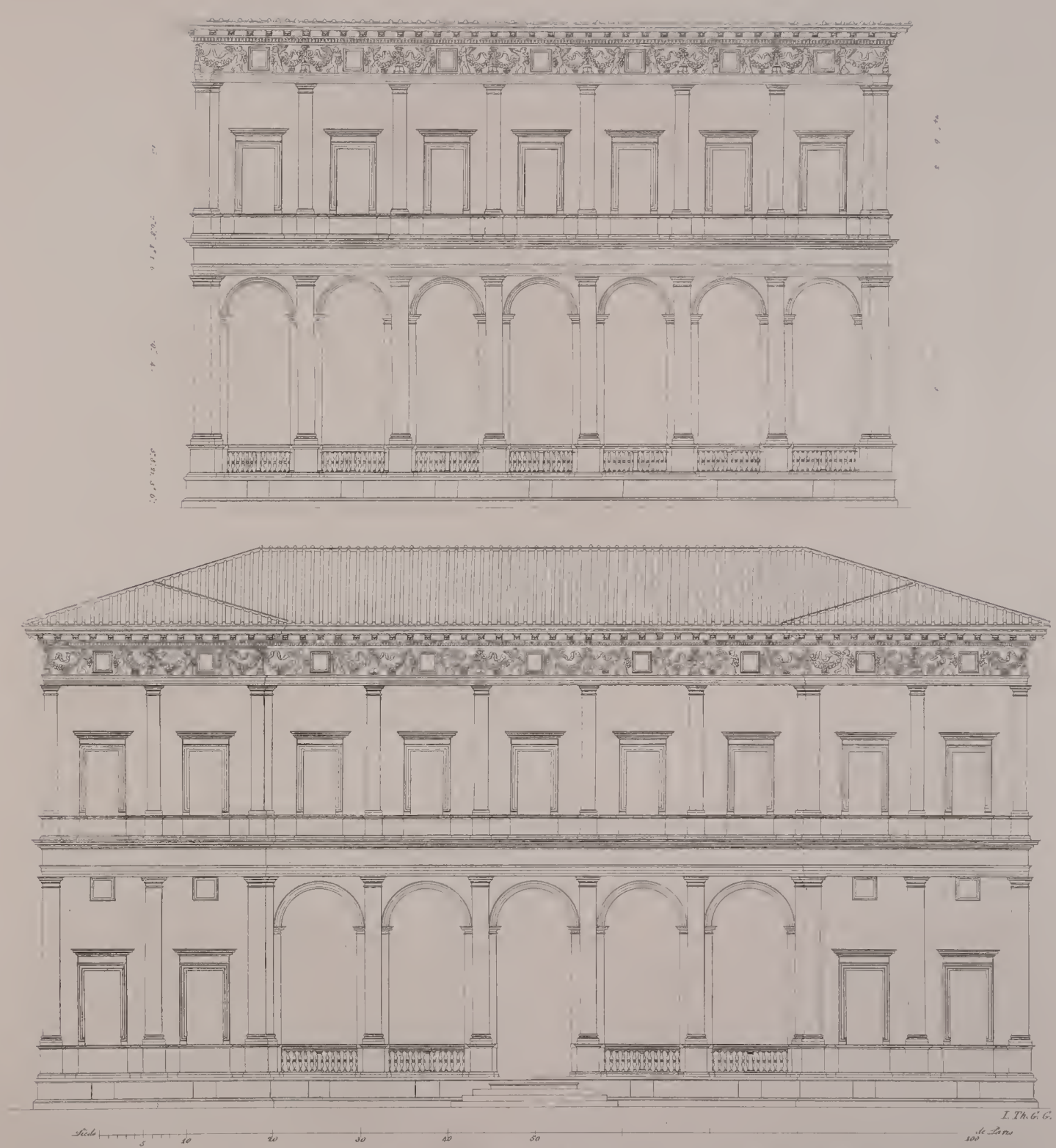
Décoration à fresque dans la Villa Ponintowsky

Fresco decoration in the Villa Ponintowski

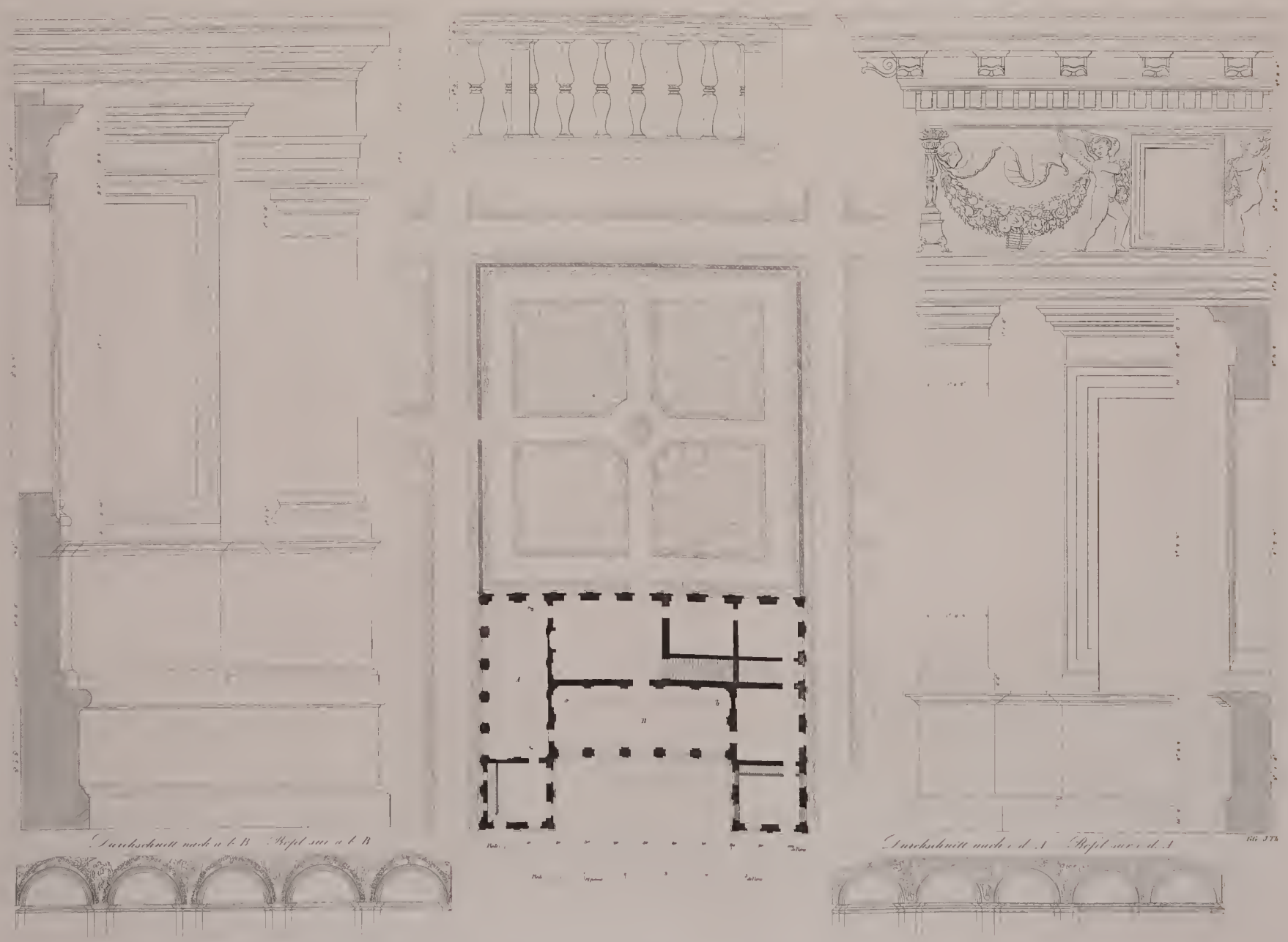


Gewölbe Ausmalung der Halle im Palast Montalto bei Ancona. / Peinture de la Voûte de la Salle du Palais Montalto à Ancone.
Ceiling and Plans in the Palace of the Marquis Montalto.


Plan
Grundriß
Profil sur a b.
Durchschnitt nach a-b
Profil sur c d
Durchschnitt nach c-d.
Gewölbe Verzierung der Treppenhalle im Palast Altieri, Via dei delfini.
Décoration de la voûte du Vestibule au Palais Altieri, Via dei delfini
Colonn and Lizards in the Vestibule of the Palazzo Altieri

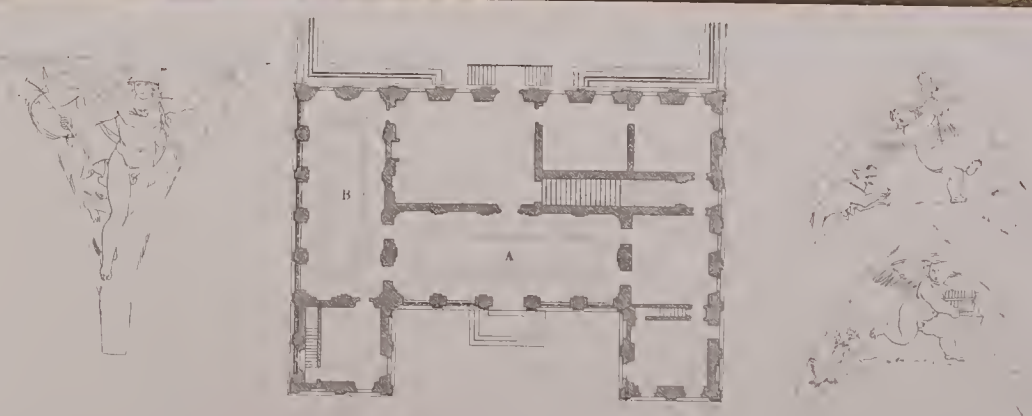


Vorder und Seiten Ansicht vom Palast der Farnesina. / Façade principale et latérale du Palais de la Farnesina
Front and Flank Views of the Palazzo Farnesina



Grundriss und einzelne Theile des Palastes der Farnesina

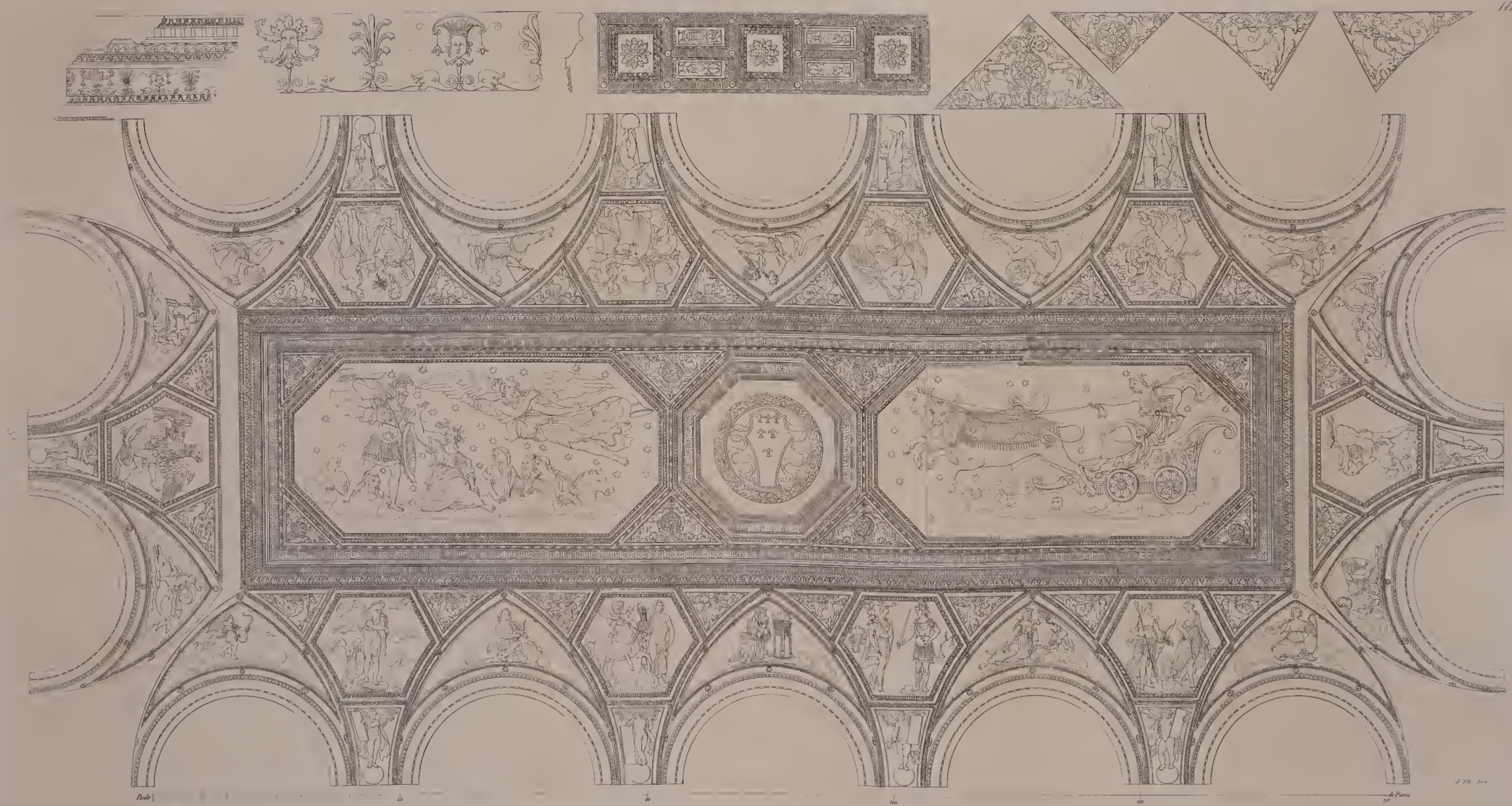
Plan et Détails du Palais de la Farnesina



Gallerie der Psyche im Palazzo Farnesina zu Rom | Gallerie de Psyché au Palais dit la Farnesina à Rome

Perspective view of the loggia of Psyche

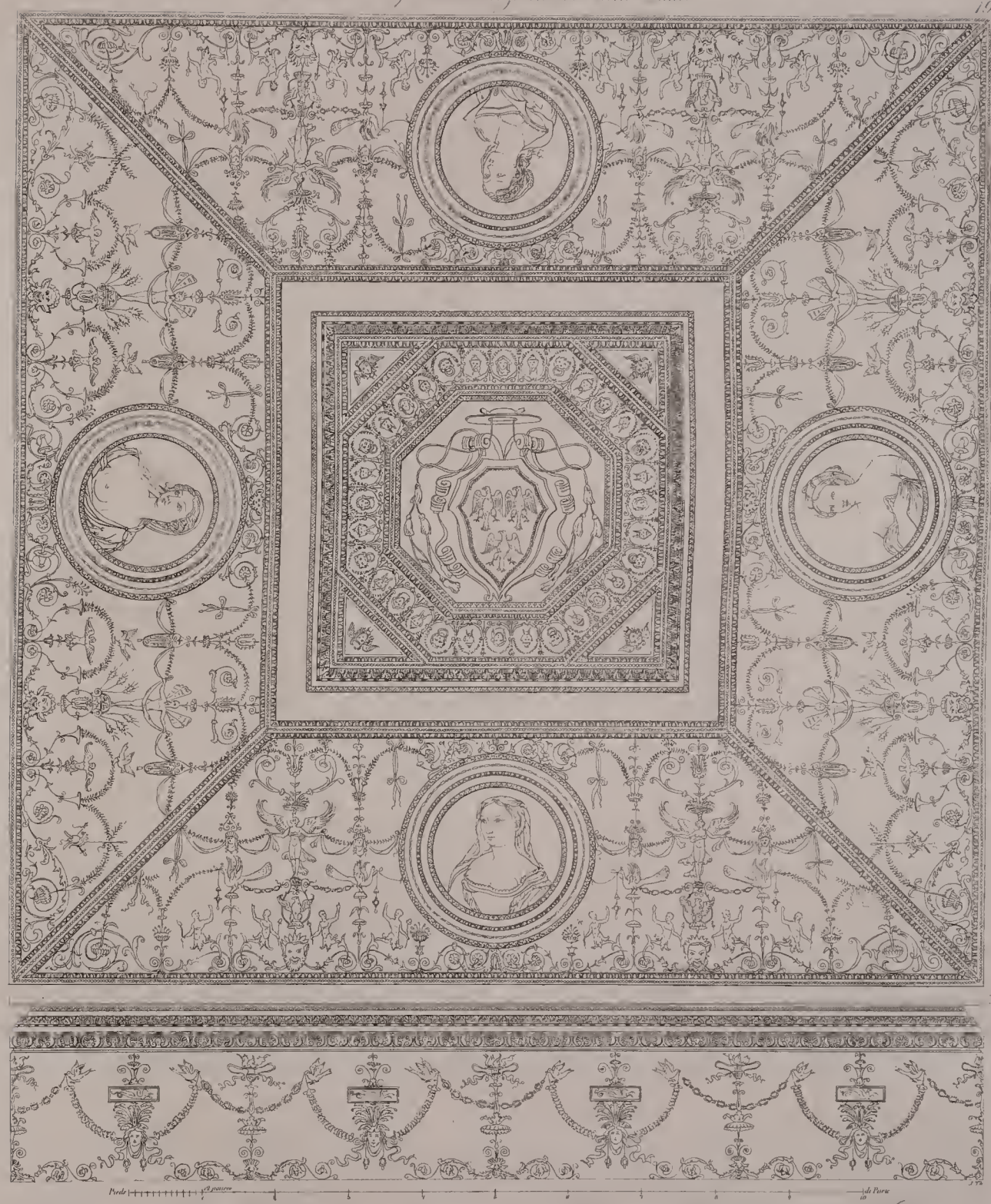
84. F. A.



Gewölbe-Verzierung im dem Palaste der Farnesina. Grundriss. 1

Voûte décorée dans le Palais de la Farnesina. Plan. 1

Paintings of the Ceiling. 1. in the Palaz.o Farnesina



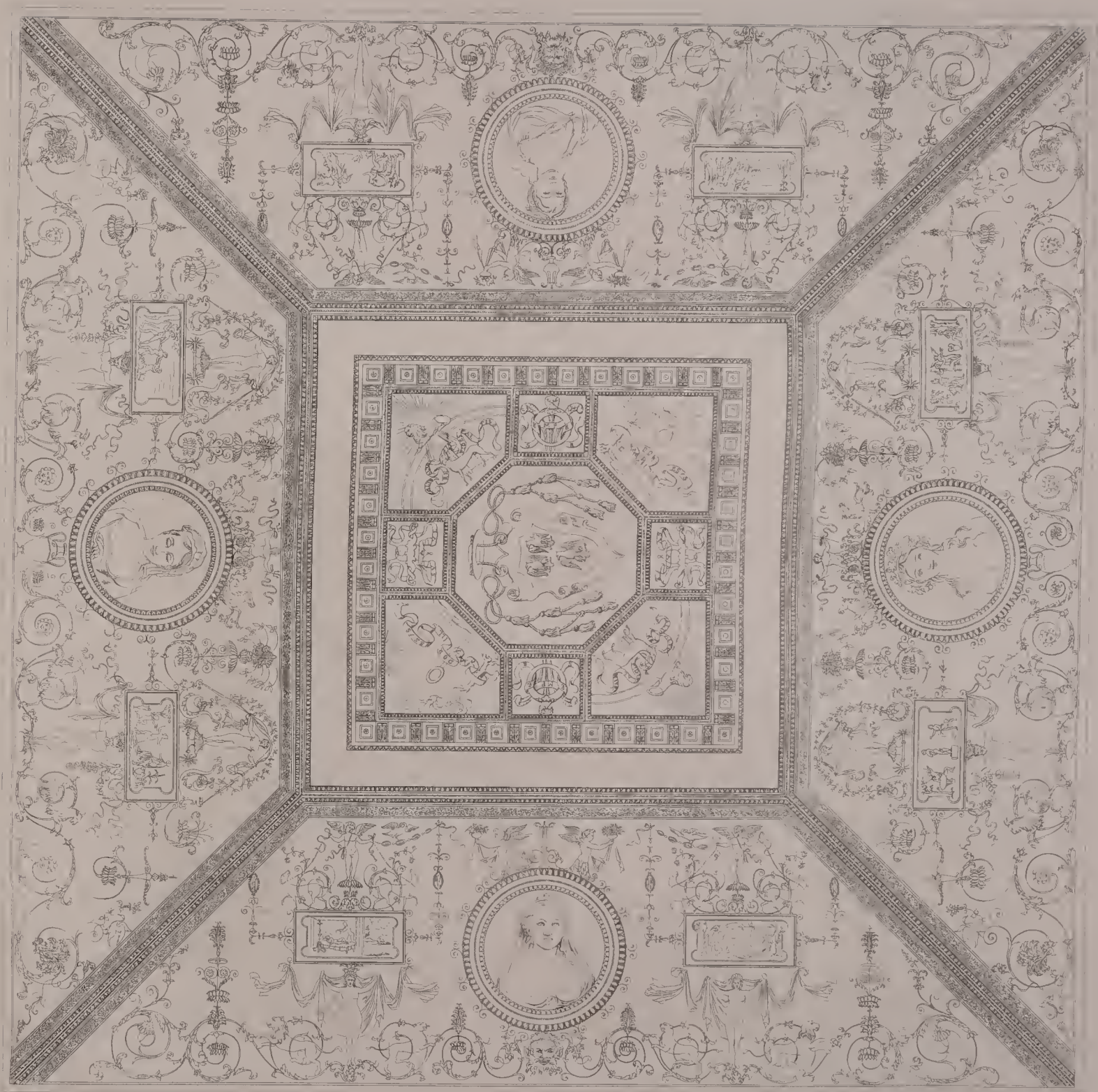
Decken- und Fries-Verzierung eines Zimmers in der Villa Santi.

Plafond et Frise d'un petit Salon de la Villa Santi.

Durchschnitt nach a b Profil sur a b

Deken Verzierung eines Zimmers in der Villa Lante — Plafond d'un petit Salon de la Villa Lante

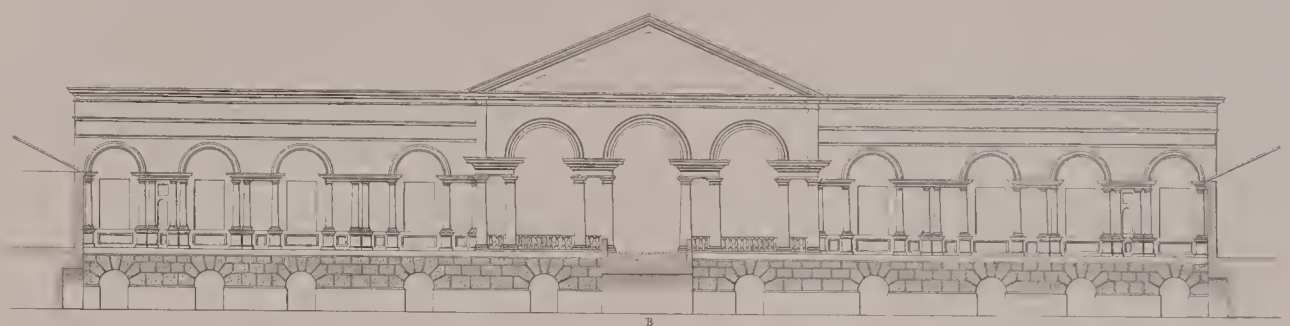
Ceiling in a Room in the Villa Lante



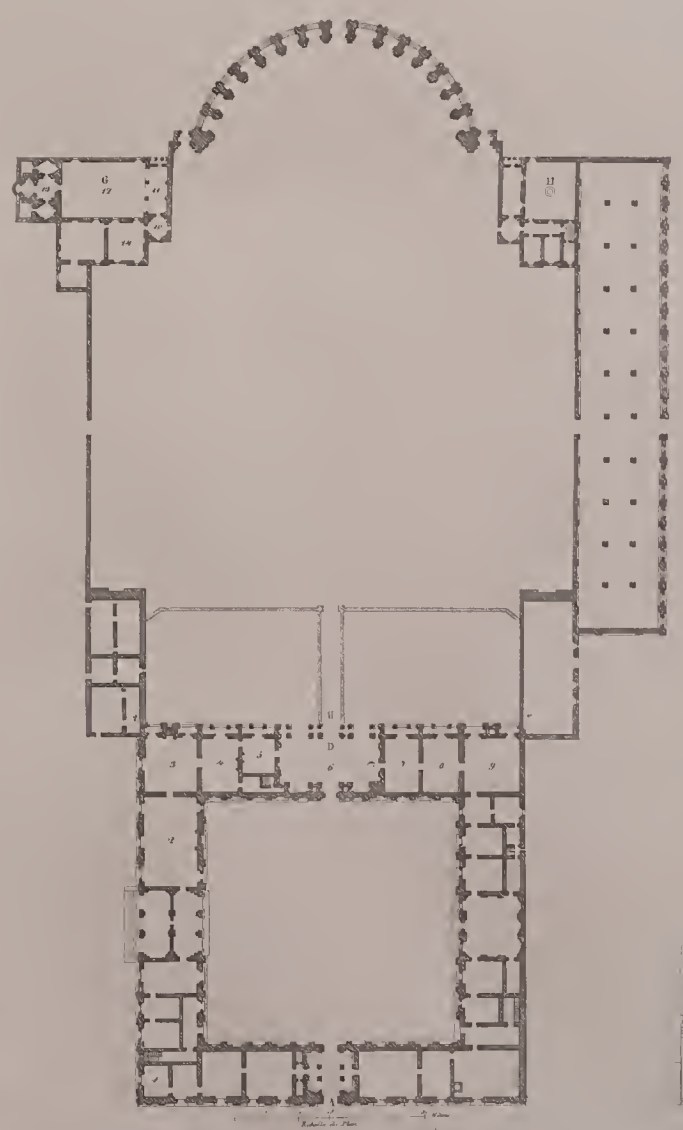
Decken-Verzierung eines Zimmers in der Villa Lante — *Plafond d'un petit Salon de la Villa Lante*

Decorations of the Arched Ceiling of the Third Room in the Villa Lante

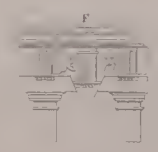
A



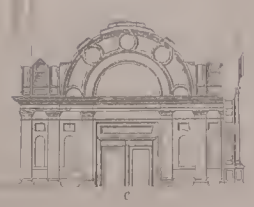
B



E



F



C

D

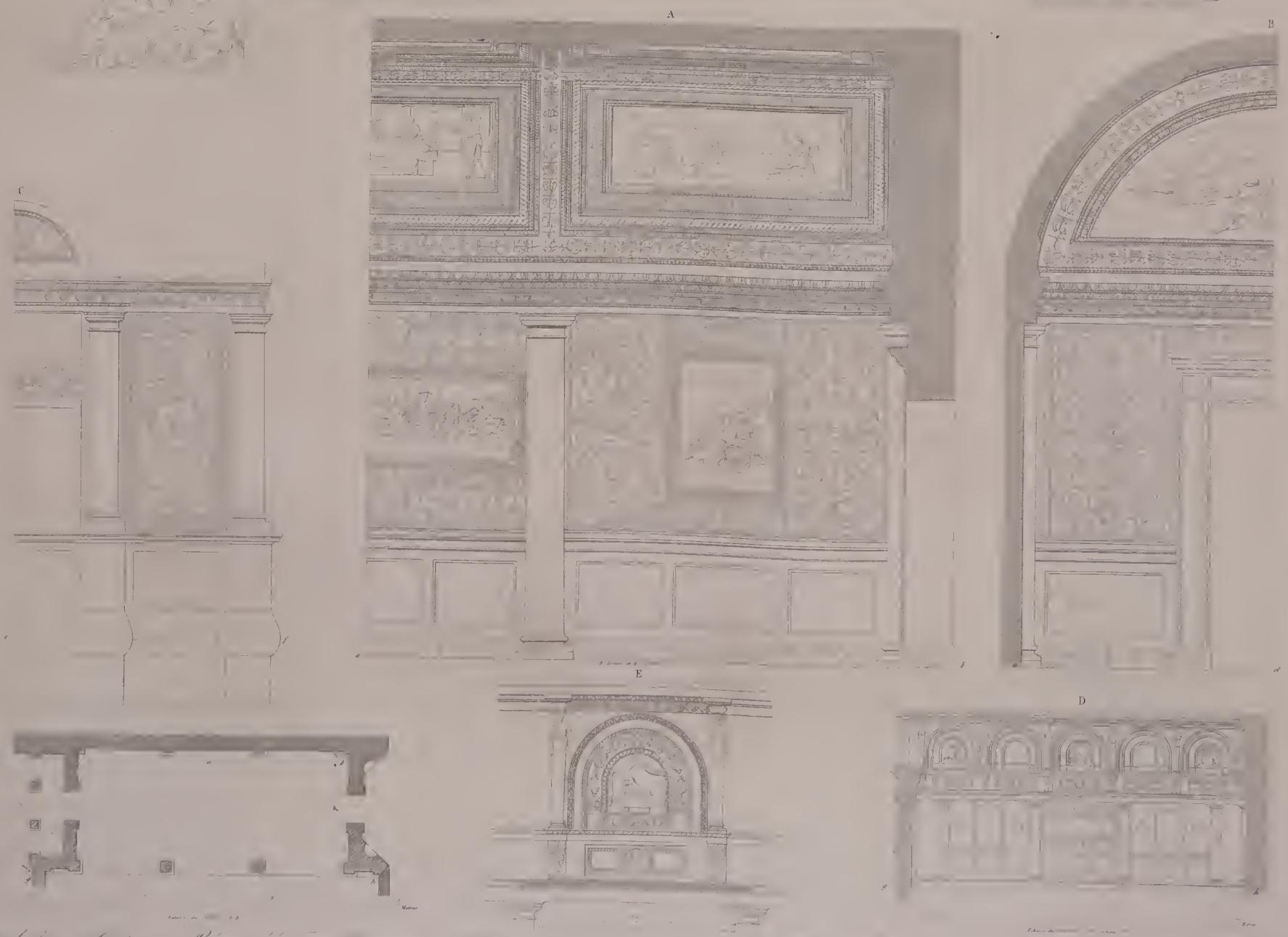
Grand and Arefinsi des Palazzo del T in Mantua
Plan, Elevation, and Details of the Palazzo del T in Mantua

Plan et élévations du Palais du T à Mantoue

Gewölbe-Verierung. Wien und einzelne Theile der Verhalle im Palast del Te in Mantua.

Decorations of the Vault of David in the Palazzo del Te in Mantua

Decorations de la voûte dans le Palais du Te à Mantoue

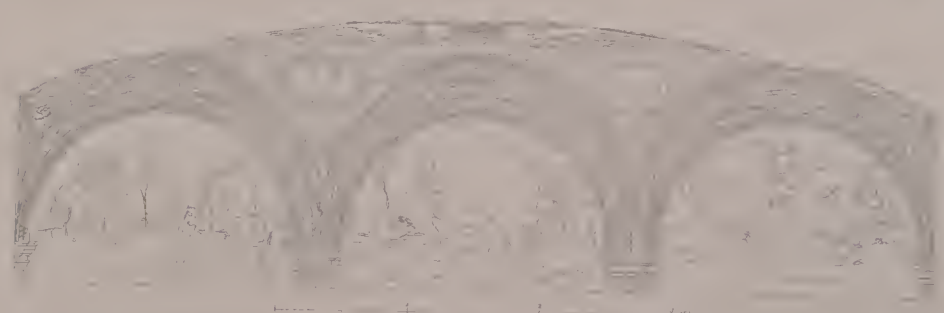


Arabesques des Cuisine au Palais del T[illegible]

Arabesques et bas reliefs des Cuisines au Palais du T[illegible] Mantoue

Arabesques and bas reliefs of the Kitchens at the Palace del T[illegible] Mantua

A.



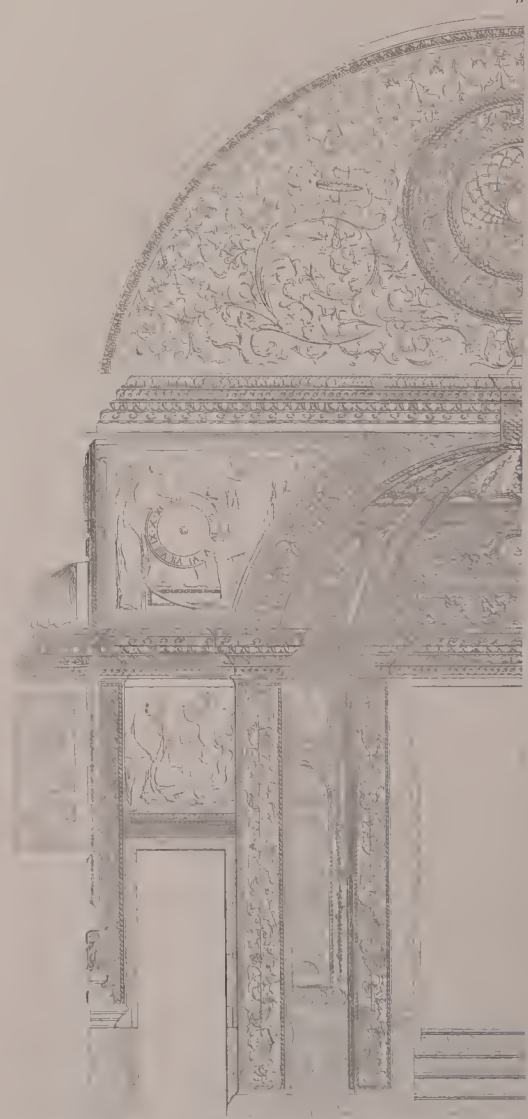
Gewölbe Verzierungen eines Zimmers der Uffizi im Palazzo Ducale zu Mantua

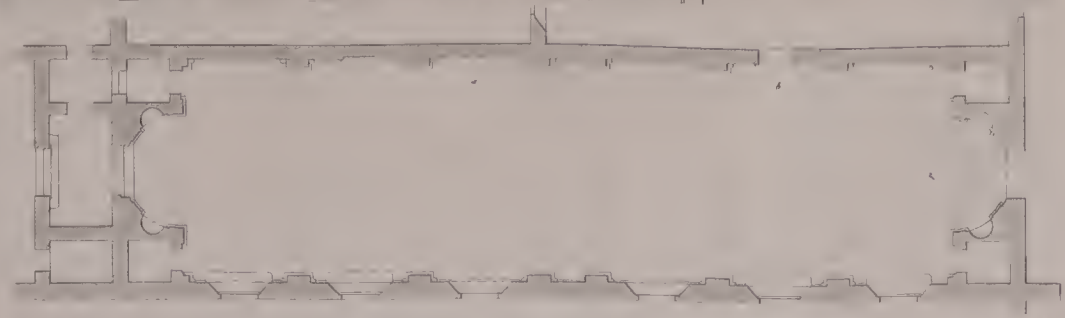
Arabesques de la voûte d'une chambre des Uffizi au Palais Ducal à Mantoue

Decorations of the Gallerie de Marmo in the Ducal Palace at Mantua.

A

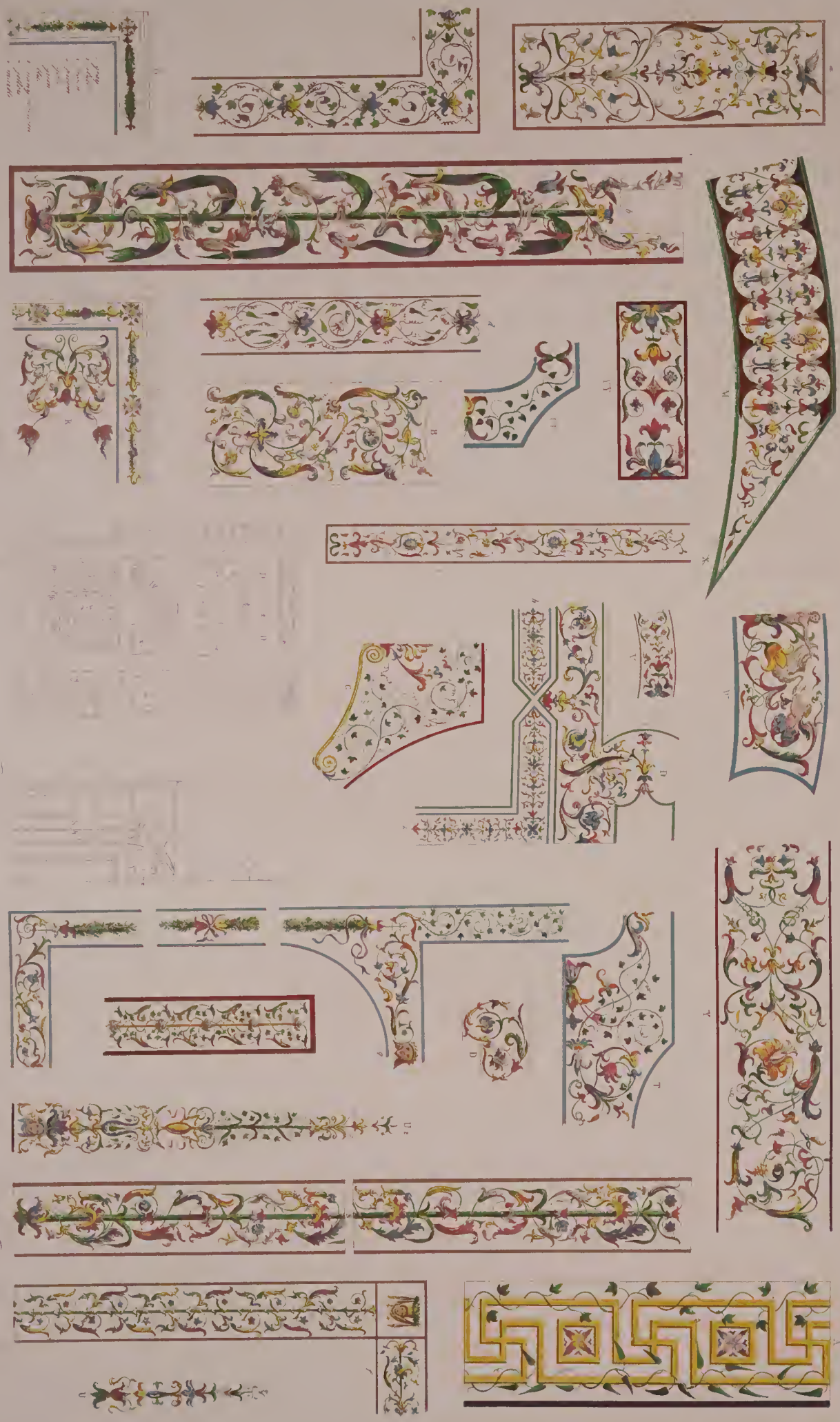
B





Verzierungen der Marmor-Halle im Palazzo Ducale in Mantua.

Décorations de la Galleria des marbres du Palais Ducal à Mantoue.

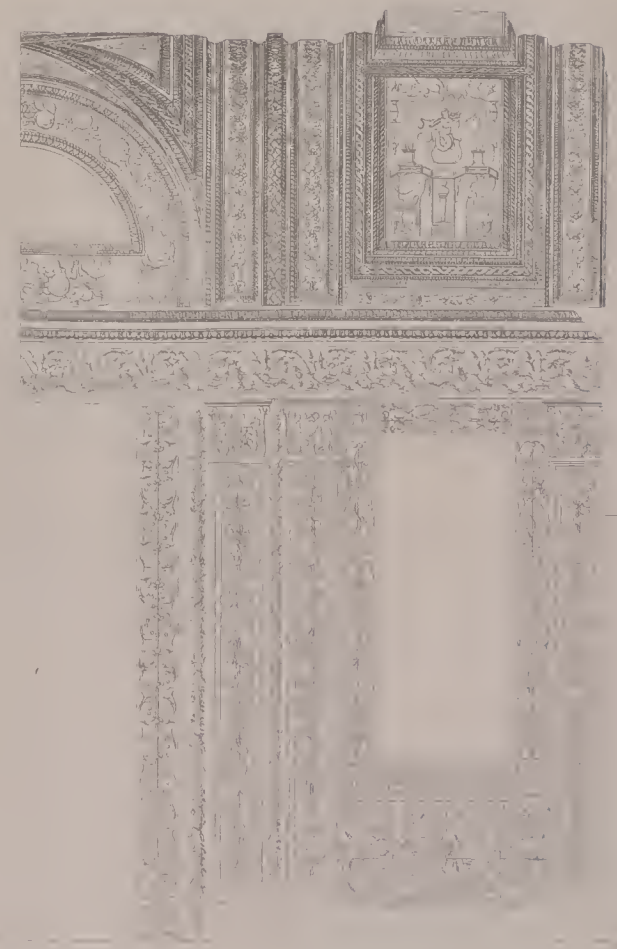


Decorations [illegible] sur les murs de la salle des [illegible] du palais Farnese à Rome.

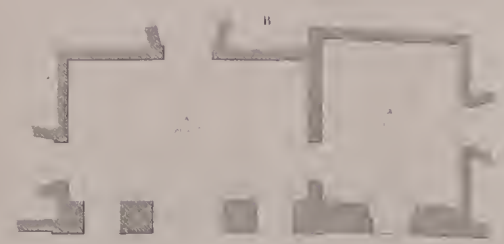
Arabesques and bands Stucchi on Palazzo Ducale in Mantua — Les Arabesques et Stucs colorés au Palais Ducale à Mantoue

Arabesques and coloured Stuccos at the Ducal Palace in Mantua

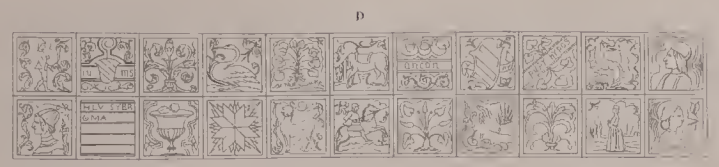
Alcune Loggia nel Palazzo Ducale in Mantua

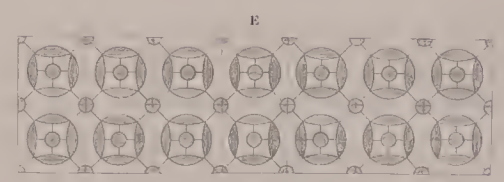


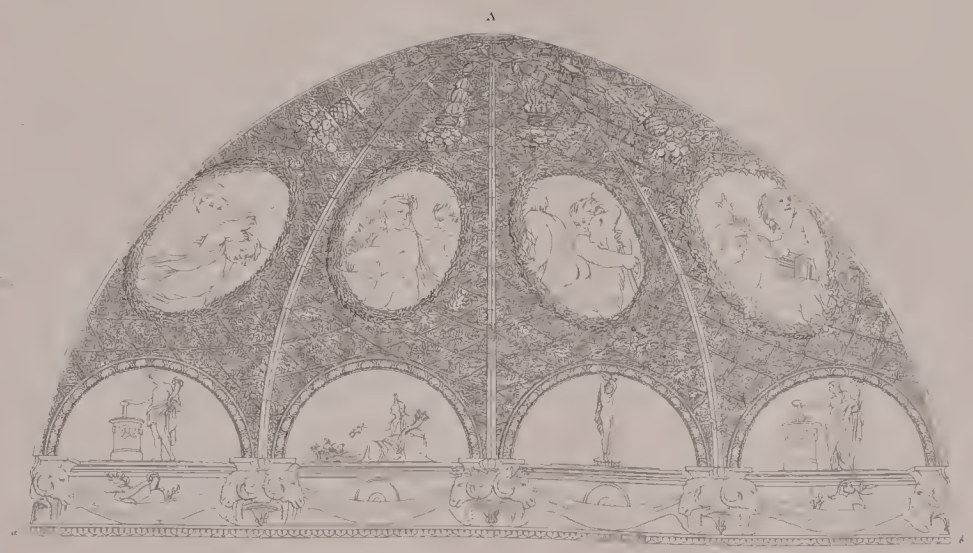
Petite Loge dans le Palais Ducale a Mantoue

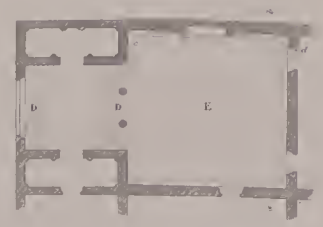


Decorations of a Small Loggia at the Ducal Palace in Mantua









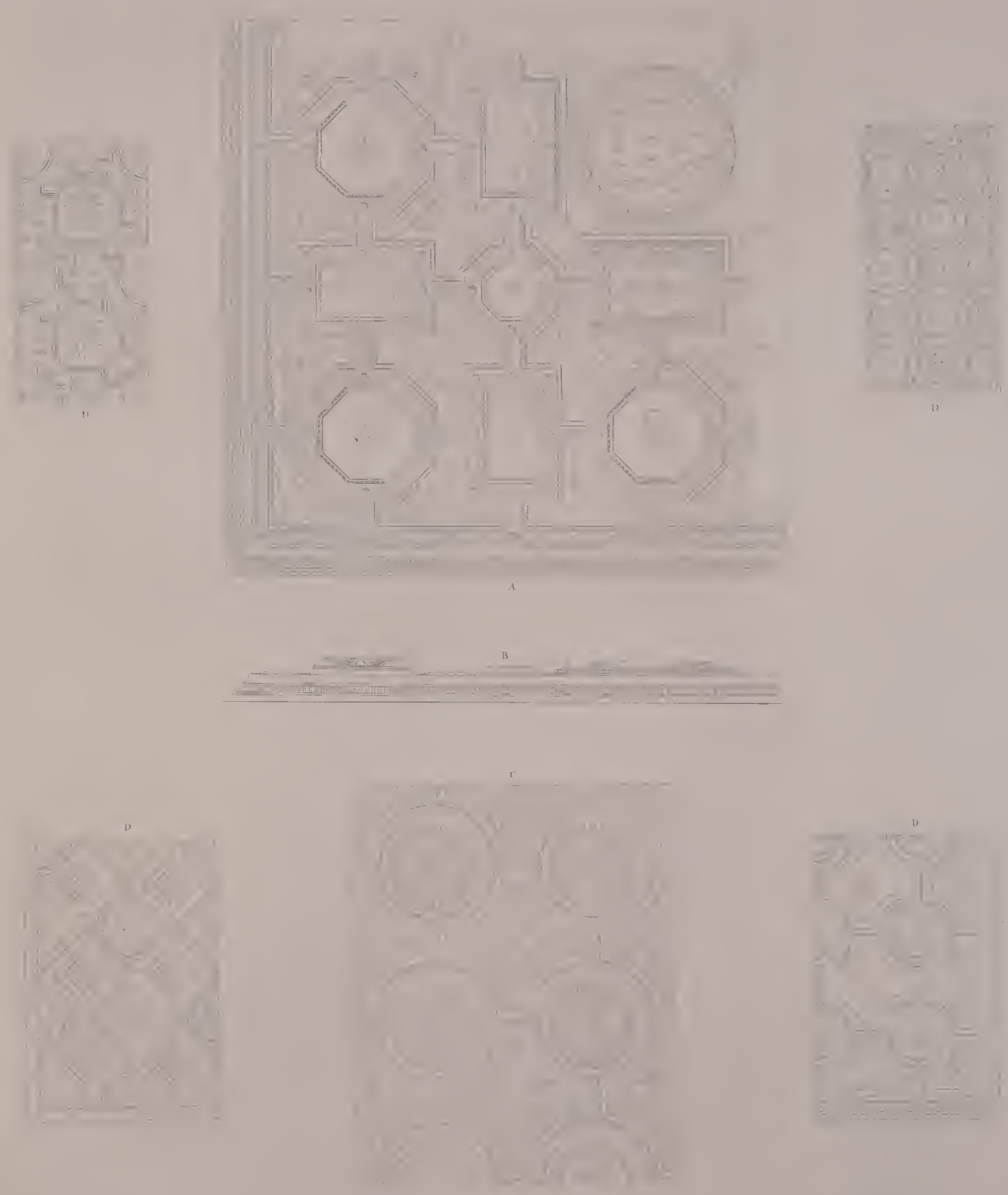
Gewölbe-Verzierung im Neuen Kloster S.t Paolo in Parma

Decorations d'une voûte dans le Couvent de S.t Paolo a Parma

Decorations of the Cameo di S.t Paolo in Parma

Verzierungen eines Zimmers im Palaste Martinengo della fabbrica in Brescia

Decorations d'une Chambre dans le Palais Martinengo della fabbrica à Brescia



Verzierungen einiger Decken und Gewölbe in der Farnesina im Vatican und im Monastero Maggiore

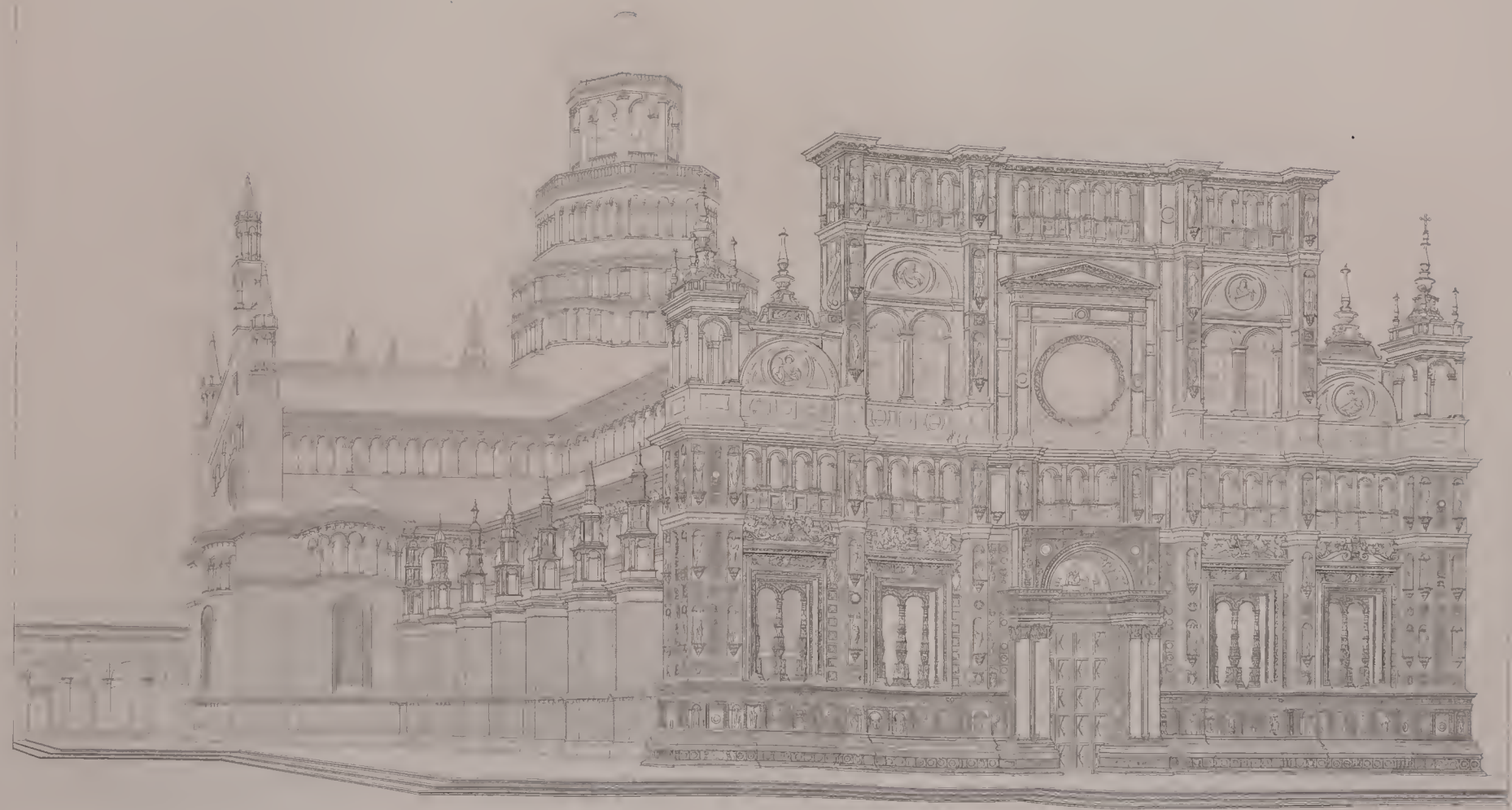
Décorations des plusieurs voûtes et Plafonds au Palais Farnese au Vatican et au Monastère Maggiore

Decorations of various Groined Ceilings

Bade-zimmer Papst Clemens VII im Castel S.t Angelo

Bain du Pape Clémens VII au Château de S.t Ange à Rome

Bath Room of Pope Clemens VII in the Castle of S.t Angelo at Rome



Ansicht der Certosa bei Pavia.

Vue extérieure de la Chartreuse près de Pavie.

Fr. Leo del.

Innere Ansicht der Certosa bei Pavia

Vue intérieure de la Chartreuse près de Pavia

Interior of the Certosa near Pavia

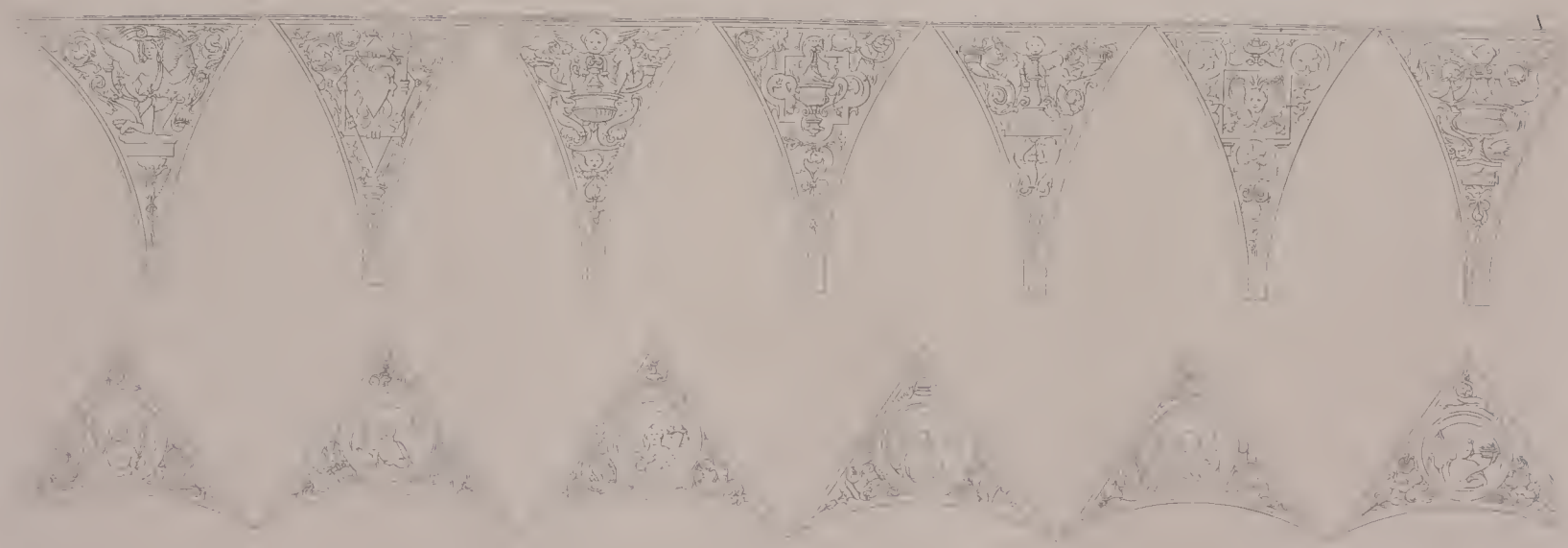
Aufriss und Plan der Vorhalle der Chartreuse bei Pavia

Elévation et Plan du vestibule de la Chartreuse près de Pavie

Lassen - Gemacht der Vorhalle der Carthause bei Pavia

Les Portiques du Vestibule de la Chartreuse près de Pavie

South Front of the Vestibule of the Certosa near Pavia



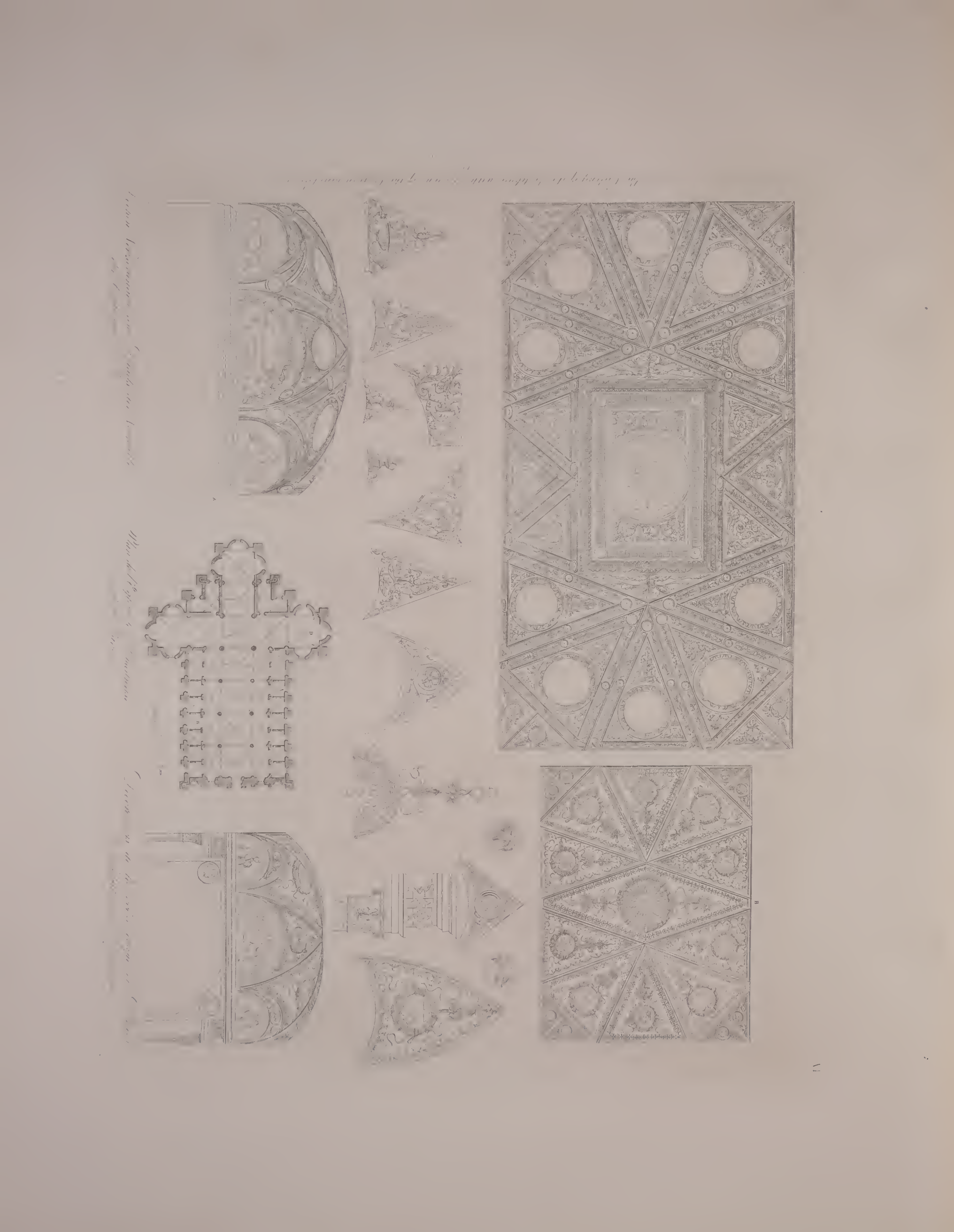
Aussere Ansicht und Details der Vorhalle der Carthause bei Pavia

Vue extérieure et Détails du Vestibule de la Chartreuse près de Pavie

South Front and Details of the Vestibule of the Certosa near Pavia

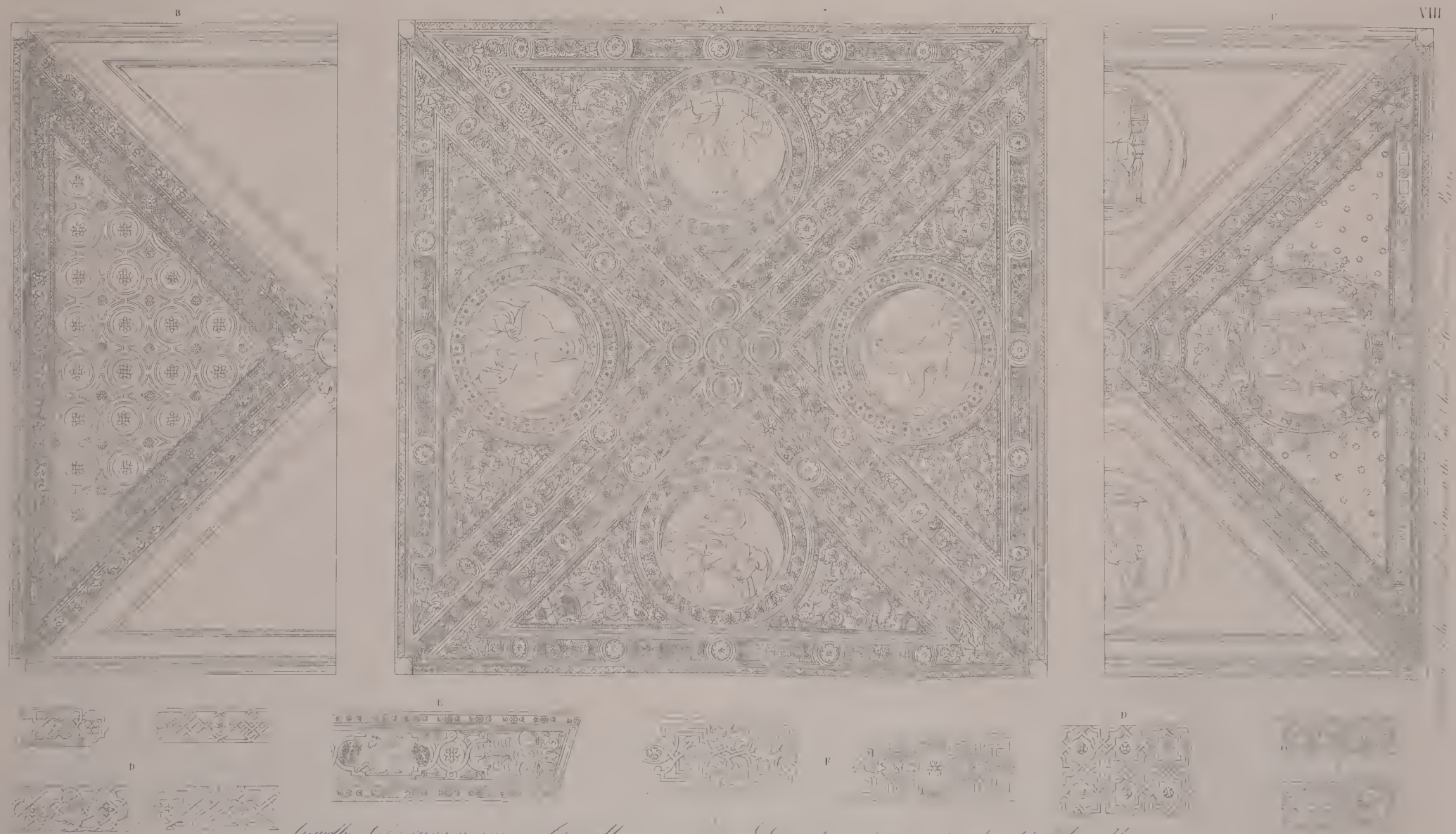
Theil der äusseren Verzierungen der Vorhalle der Carthause bei Pavia

Partie des Décorations extérieures du Vestibule de la Chartreuse près de Pavie



Construction générale des Voûtes avec Détails des Cintres
par Vera.

Coupes des voûtes de la Nef et Détails de la Chartreuse
par de Vera.



Gewölbe der Sakristeien einiger Kapellen in der Chartreuse bei Paris

Decorations de trois voûtes des petites chapelles dans la Chartreuse près de Paris

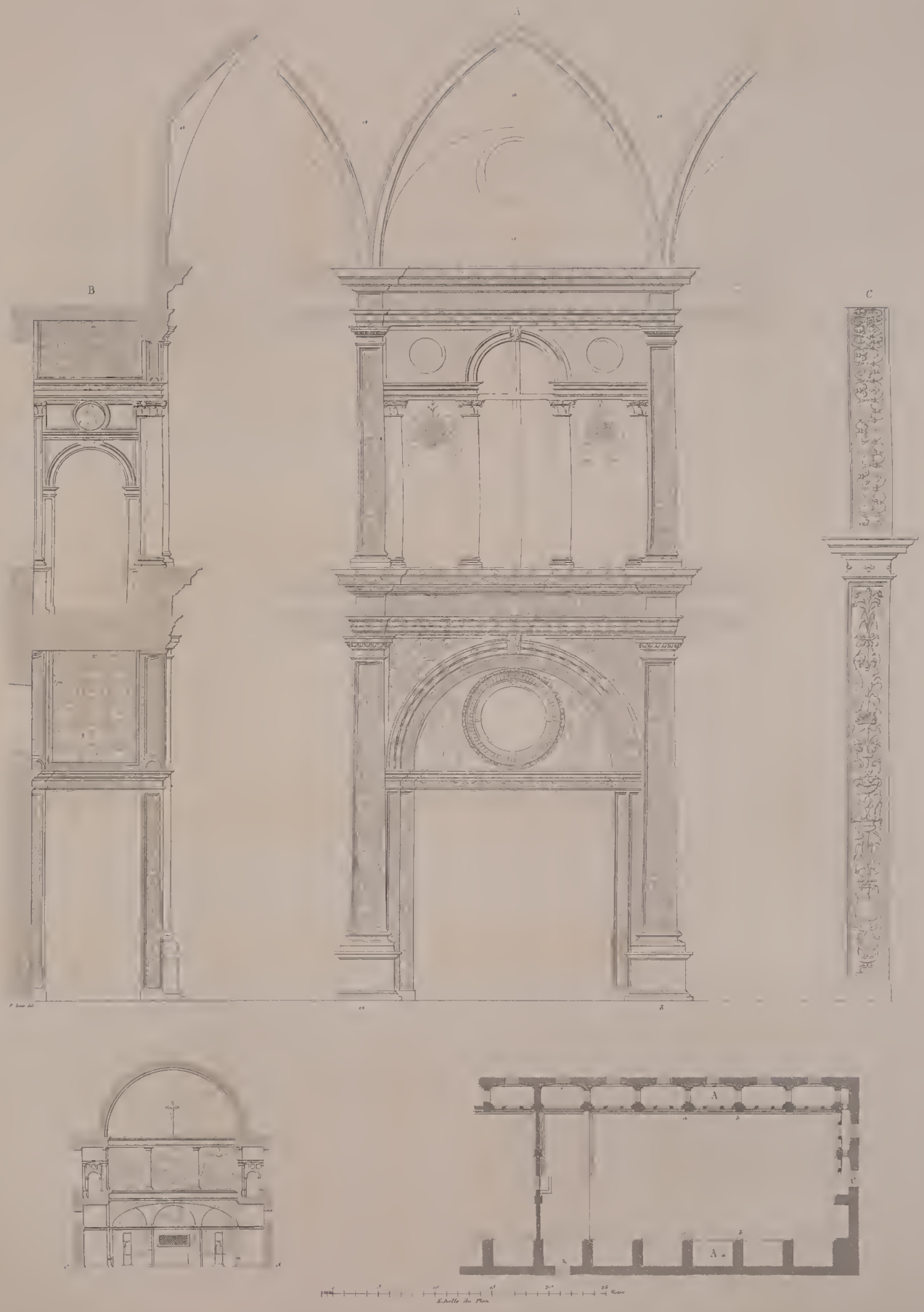
Durchschnitt des Kreuzes der Carthause bei Pavia

Coupe du petit bras de la croix de la Chartreuse près de Pavie

Einzelne Verzierungen und kleine gemalte Thüre im Innern der Certosa bei Pavia | *Details des Decorations d'une petite Porte peinte dans l'intérieur de la Chartreuse près de Pavie*

Details of the painted decorations of the interior

MFA



Plan, Coupes und Durchschnitt aus der Kloster Kirche St. Maurizio genannt Monastero Maggiore

Plan, Elevation et coupes de l'Eglise de St. Maurice dans le Monastère Maggiore à Milan

The Monastero Maggiore at Milan

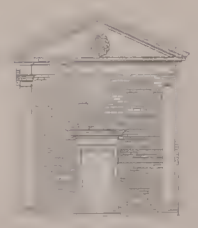
Wandmalerein der Libreria im Dom zu Siena — Decorations of the Library of the Cathedral of Siena — Decorations de la Libreria de la Cathédrale de Sienne

Grille Ferrarese in Choir ou Ste. Maria del Popolo in Rome
the Grand Ceiling of the Choir in

Decorations de la voûte du Chœur de Ste. Maria del Popolo
Maria del Popolo in Rome

Ein der Kreuzgewölbe Compartiments vom Domkirchen in der Cathedrale von Albi

Un des voûtes d'arête plan et coupe transversale de la Cathédrale d'Albi (France)



Schloss-Capelle von Belcaro bei Siena

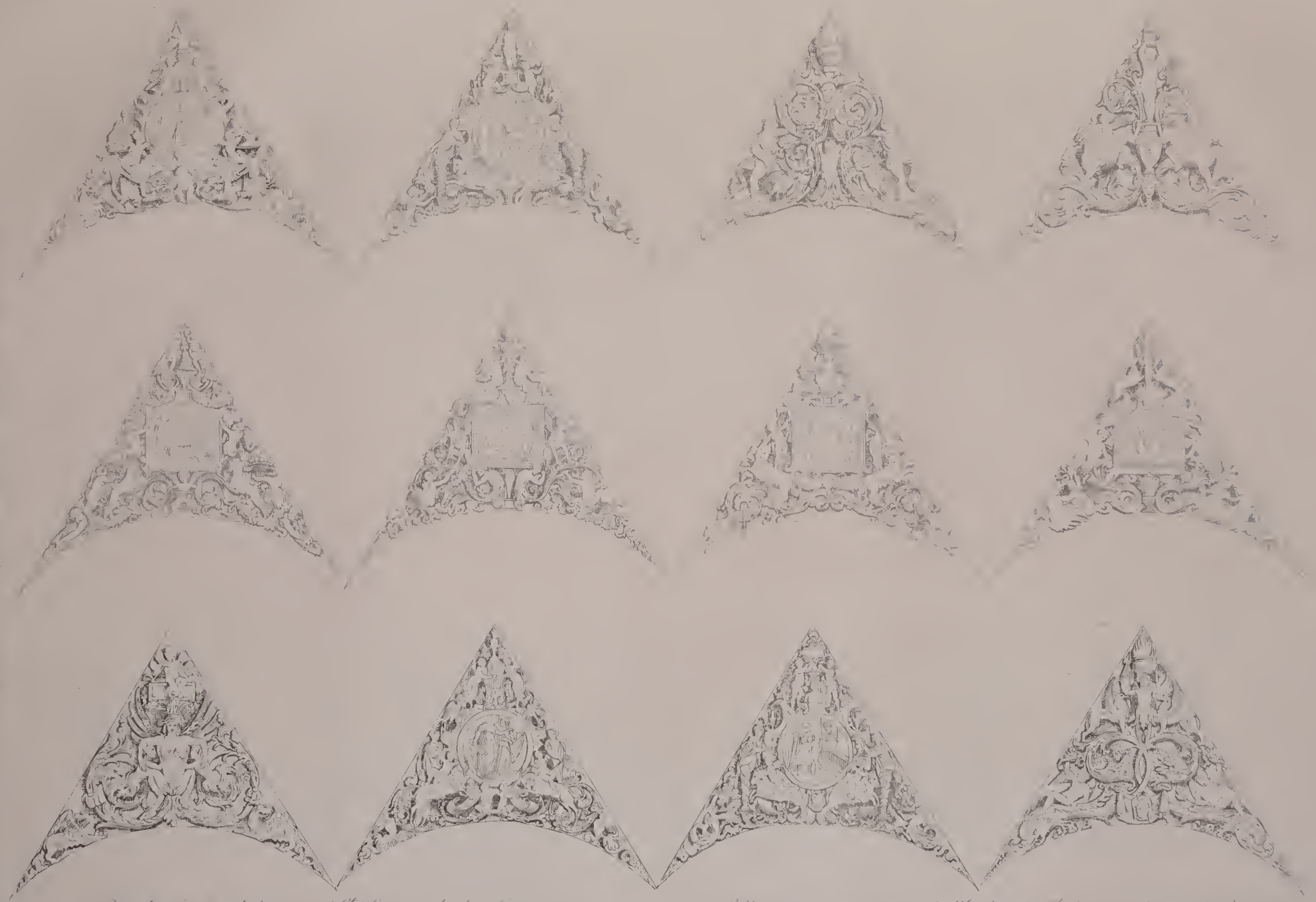
von Baldh. Peruzzi erbaut und gemalt

Chapelle dans le Palais Belcaro près de Sienne

par Bald. Peruzzi

Chapel in the Villa Belcaro near Siena

Baldassar Peruzzi



Gemalte Fenster Decken in S.t Sigismondo bei Cremona
Werke des Campi und Galli

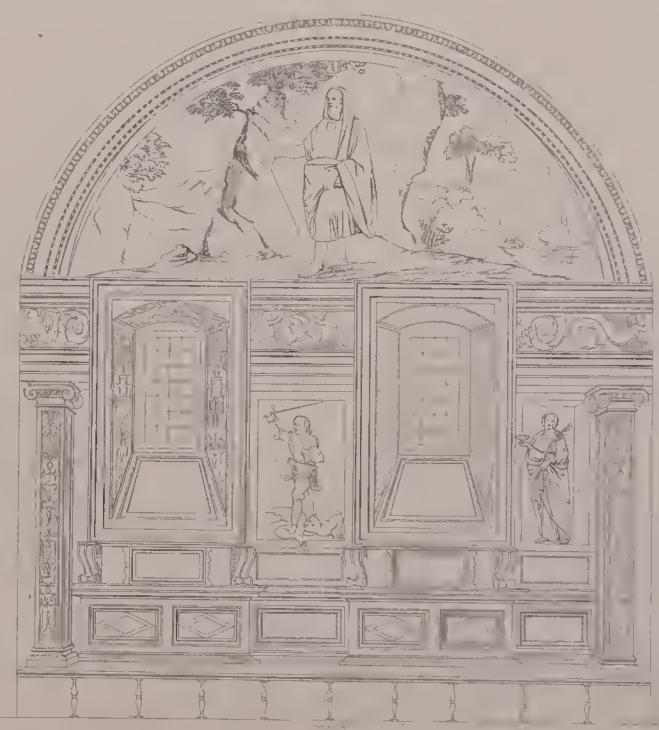
Peintures des fenêtres de l'Eglise de S.t Sigismondo près de Cremona
Ouvrages de Campi et Galli

Painted Tops of the Windows of the Church of S.t Sigismondo near Cremona

Ansicht der Kirche S^t. Bernardino zu Perugia.

Vue extérieure de l'Eglise de S^t. Bernardine à Perouse.

View of the Exterior of the Church of S^t. Bernardino at Perugia.



Fresco Gemälde der Eroli Capelle im Dom zu Spoleto.

Fresques de la Chapelle Eroli dans la Cathedrale à Spoleto.

Decorations of the Eroli Chapel in the Cathedral of Spoleto.

Key for colouring the plates 1 to 31 Palaces Villas &c

Key for colouring the plates I to XVIII Constantine Paintings

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